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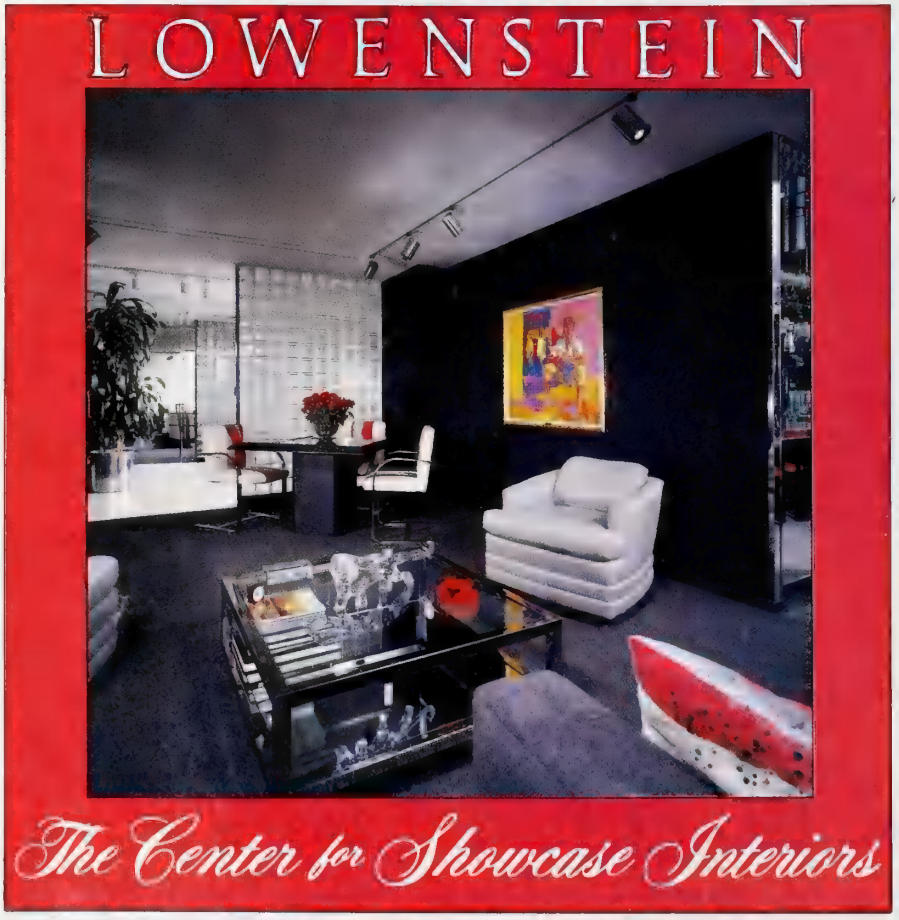
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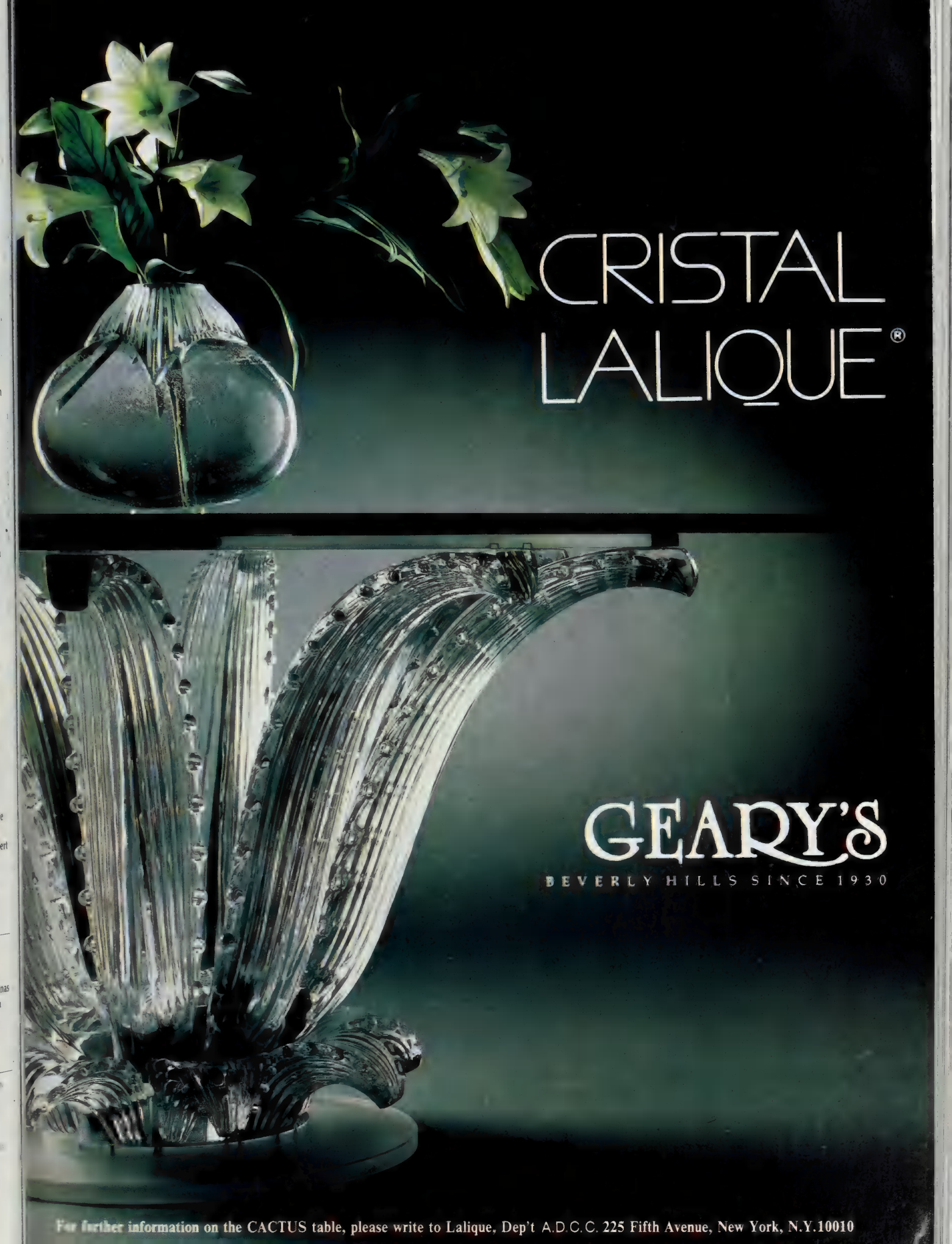
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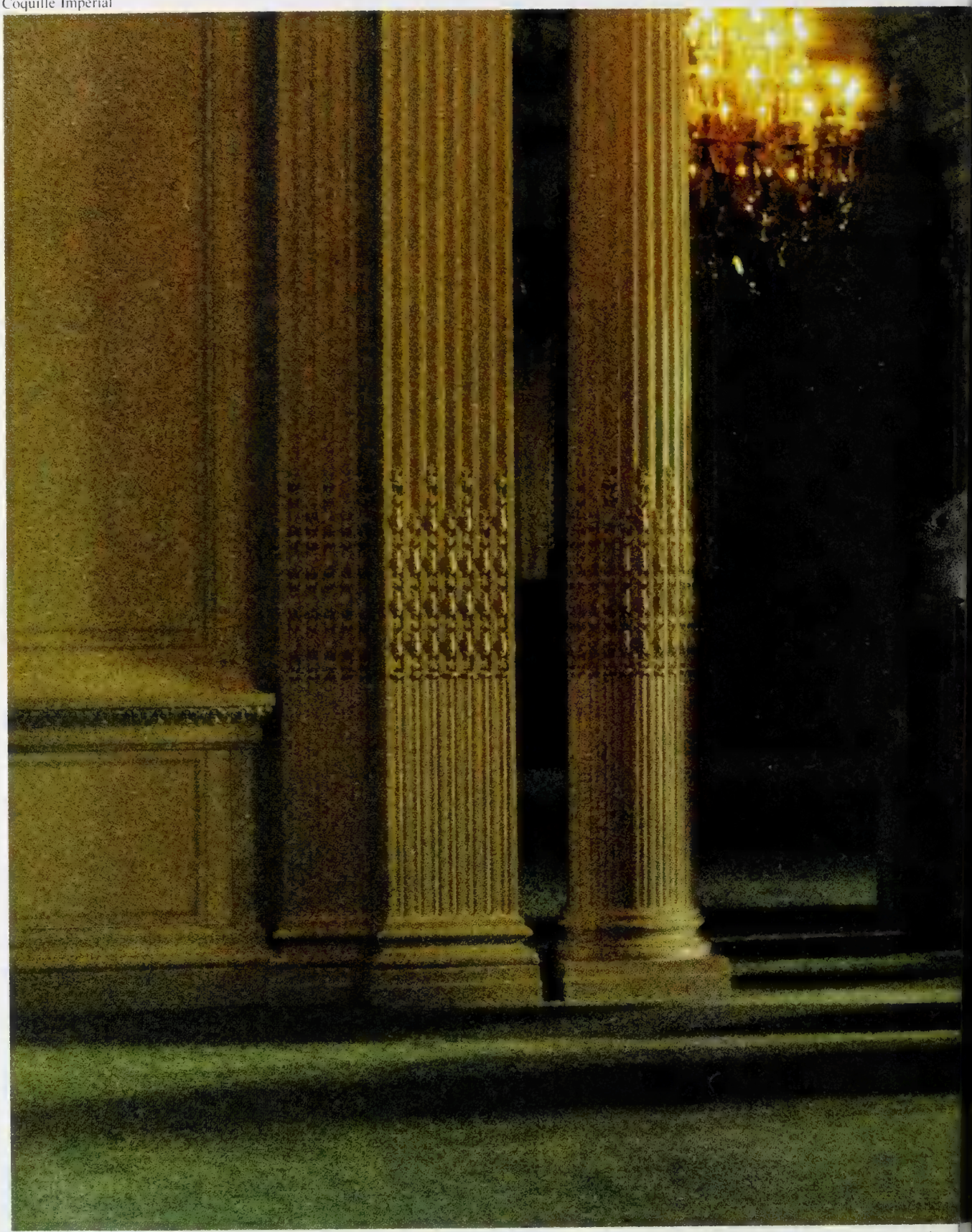
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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It was very gratifying to read the eloquent and insightful article by Paul Goldberger regarding my firm's architectural design of the Bel-Air house for which I was the partner in charge (Architecture, December 1986). Although I was delighted by and immensely proud of the article, I was equally upset to realize that three vital members of the design effort had been omitted. I wanted to write and make public the contributions of Janie Bronson, who spent four years as my collaborator and special interiors consultant, and Martha Schwartz of Landscape Architects, Inc., who spent three years creating the outdoor environment and gardens along with landscape designer Mia Lehrer. The talent and creative dedication of these people was as integral to the successful completion of the house as was the architecture itself.

Edward I. Mills
Voorsanger & Mills Associates
New York, New York

In regard to Judith Thurman's article in your December issue about the set for *Crimes of the Heart*, I am astounded that Freddie Fields could not find a suitable house for his "expanded set" in the real Hazlehurst, Mississippi. The kitchen in my great-grandmother's house on South Jackson Street would have been ideal. Or, as everyone locally knows, the MaGraths were actually from Brookhaven, about twenty-five miles south of Hazlehurst. The original "MaGrath" house is perfect. Just curious.

Arthur B. Middleton III, A.I.A.
Covington, Louisiana

What a delight to see the MaGrath house of *Crimes of the Heart* in your December issue. During the filming, my husband was a driver for Jessica Lange, which afforded both of us the opportunity to become acquainted with many talented people involved in the making of the movie. The house in Southport stands to many of us as a reminder of a most enjoyable experience.

Mrs. William A. Boyd, Jr.
Caswell Beach, North Carolina

Your December 1986 article on Juliet Man Ray was excellent. Her personality and the love she still feels for her husband were admirably communicated in the text. She seems like quite an indomitable woman—a worthy caretaker of Man Ray's artistic legacy.

Patrice Jenkins
Houston, Texas

"Heights of Formality," Steve Chase's design in your December 1986 issue, was just not how I picture an Aspen chalet. Your text mentions that when the owners bought it, they were happy they "could literally ski into the house"—but can they still, and into which room? All of those pictured appear too grandiose to even tiptoe into, let alone slalom through. But then I suppose my idea of a ski chalet isn't as formal as Chase's.

Tony Cray
San Francisco, California

I am always happy to see Steve Chase's work in your pages, and I enjoyed his deluxe concept for the Aspen house in your December issue.

Gail von Dyl
Cleveland, Ohio

Your visit with the queen and prince consort of Denmark (December 1986) was, to my surprise, my favorite part of the issue. My tastes usually run to more contemporary, less regal settings, but the text allowed the personal warmth and genuinely human qualities of the monarchs to surface. I did hope to see Prince Henrik's collection of African sculpture "amid all [the] gilded Rococo," but enjoyed the article immensely nonetheless.

Caroline Nagy
Boston, Massachusetts



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PEOPLE ARE THE ISSUE


JOHN BRYSON

As accustomed as we are to photographs of interiors, it takes a moment to adjust our expectations when we look at renderings in another medium. The late David Mode Payne's paintings of fashionable interiors from Newport to New York to Chicago, which we publish this month, are not prized for their fidelity to hue, proportion or texture, though they are admirable in that respect. As Michael M. Thomas points out, "Payne's pictures will seem certain to evoke an almost painful nostalgia in anyone remotely familiar with that amiable, slower-paced life." Perhaps, as Thomas suggests, it is the quality of memory that is captured in the painter's art—patterns on rugs and walls are somewhat vague and indistinct; perspectives are a bit off, to better display the attributes of a room; sunlight is a degree or two warmer, somehow a little kinder than the actual light of day. In the confluence of visual fact and Payne's particular sensibility, these interiors take on a life and spirit that sometimes elude the camera. In our May issue we will offer another special feature on a painter—Count Bernard de Clavière d'Hust, whose paintings of horses are in the collections of such noted equestrians as Queen Elizabeth.

Paige Rense

Editor-in-Chief


JOHN VAUGHAN

Robert Hutchinson

Shock of the Past

"I knew you when you were all ormolu," a surprised friend recently told Robert Hutchinson. The designer grew up in the South with a love of traditional antiques, but later his interest turned to primitive artifacts. "When I weaned myself from European influences, I discovered a need for simplicity," he says. His apartment, used as both home and office, took two years of work, including the application of thirty coats of paint to fabric shades to make them look solid and sculptural. Adds the outspoken Hutchinson, "I can design something in the blink of an eye. Design is the easiest thing—it's the execution that's hard." *See page 116.*


MARIA VON MATTHIESSEN

Reinaldo Herrera


MARIA VON MATTHIESSEN

Carolina Herrera

Reinaldo and Carolina Herrera in Manhattan

A measure of Reinaldo and Carolina Herrera's equanimity was their decision to give a dinner party for Princess Margaret right after moving into their new Manhattan townhouse. With everything still in boxes, and a guest list that included Malcolm Forbes and Oscar de la Renta, they entertained fourteen—without a dining room. "We weren't sure everything was going to work out," says Reinaldo Herrera with considerable understatement. "That day the cook's husband was taken to jail, and at five o'clock in the afternoon she disappeared in tears. The first course was the only thing that was ready. We immediately had a soup flown in from Le Cirque down the street." The occasion was a success, as is the finished townhouse. Designer Robert Metzger, who has worked with his share of stylish clients, was impressed with the couple. "Their taste is very consistent," he notes. "With people like this you more or less just push their collection together and make sense of it. It's so much fun to work with people of style. You get the best out of them and they get the best out of you." *See page 128.*



Robert Metzger

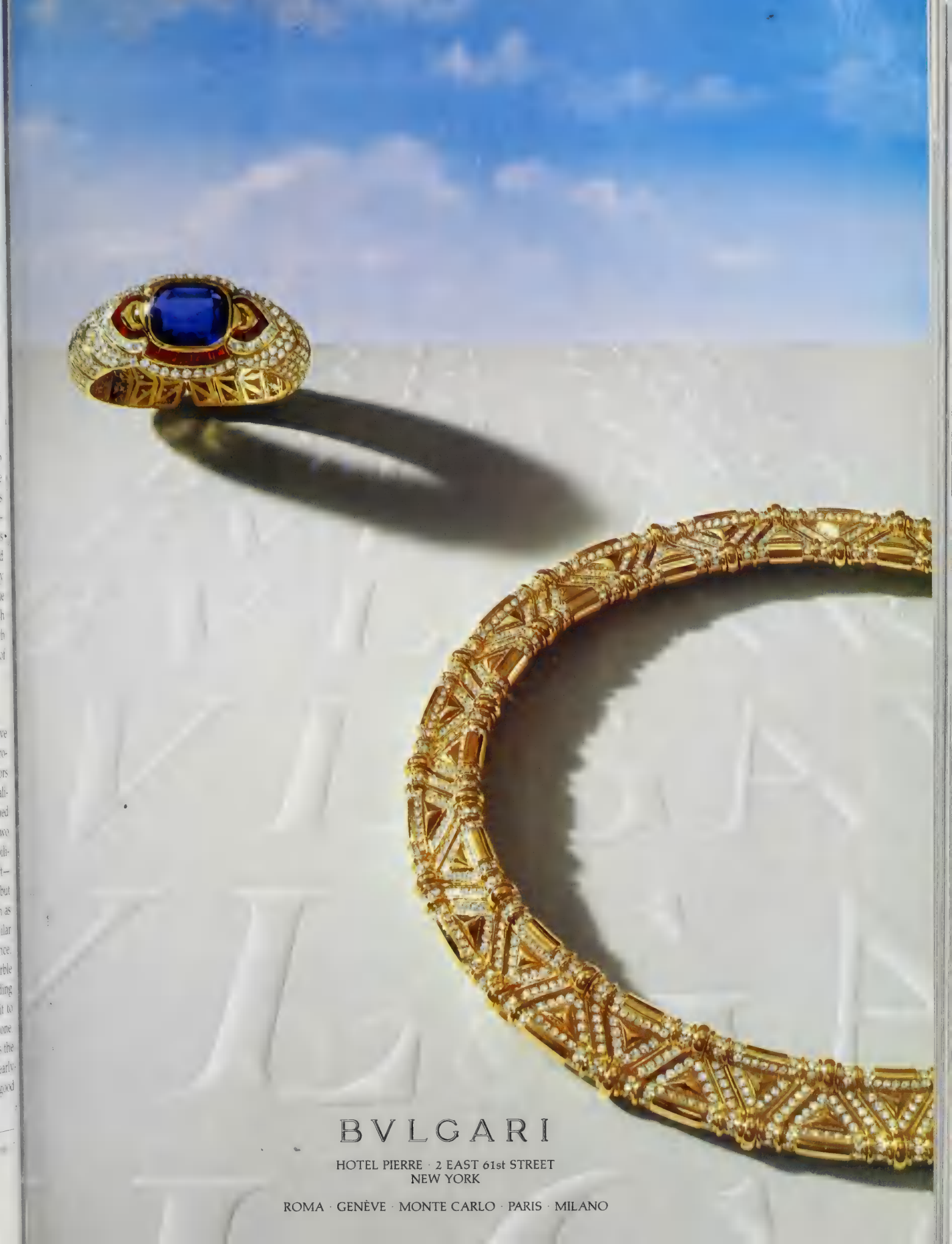

HARRY LANGDON

Douglas S. Cramer

La Quinta Norte

When Douglas S. Cramer, executive vice-president of Aaron Spelling Productions, was ready to do the interiors for his sprawling ranch house in California's Santa Ynez Valley, he turned to Michael Taylor for advice. The two men shared a remarkable compatibility throughout the three-year project—from their agreement on giving the design an open but elegant quality to the use of indigenous materials such as Yosemite slate flooring. At times, though, their similar thinking worked at cross-purposes. In one instance, Cramer was bidding at Sotheby's on an antique marble doorway, while unbeknownst to him, Taylor was bidding for the same piece by telephone, intending to give it to Cramer as a gift for the ranch. When all was said and done, Cramer did purchase the doorway, which now opens the way to his wine cellar (shown on page 146), but at nearly twice the price he would have paid without Taylor's good intentions. *See page 136.*

continued on page 17



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continued from page 14



Valerian Rybar

Tranquilla

In the late 1940s, when Valerian Rybar first came to the United States, he did not intend to become an interior designer. He had studied law, in fact, in his native Yugoslavia, and later in Vienna. Since those years his interiors have appeared numerous times in our pages. A comment he once made, "I have always had a bent for the sybaritic," certainly applies to the Italianate villa we show in this issue. Situated on Florida's Biscayne Bay, it belongs to Murray and Claudette Candib. Mrs. Candib met the designer on the ski slopes of St. Moritz while she was on vacation during studies in Rome to become an interpreter. More than a decade later, when her husband asked her whom she'd choose if she could work with any designer in the world, she answered without hesitation: Valerian Rybar. "I had followed his career ever since our first meeting," she says. "This was my dream come true. He has a wonderful European style and no two houses he does are alike." *See page 148.*



J. Garvin Mecking

A Practiced Eye

Neither space nor economics permits peripatetic antiques dealer J. Garvin Mecking to become too attached to the objects he unearths during his travels. Sooner or later he sells most of them, but his Greenwich Village house, which belonged to his parents, remains a constant. "Everything in this place is to be enjoyed," he says. "There's not a dish or plate that can't be used. Everything comes out once a week." Mecking is attached to these pieces he uses for entertaining. And there is one other item, he allows, that he would never sell: a nineteenth-century needlepoint rug depicting a golden retriever, with acorns and leaves swirling around the border. He found it at a Boston antiques show eighteen years ago and thinks it may have been a portrait of a family pet. "Mutual friends have told me that Bill Blass, who's never seen it but owns golden retrievers, would kill for it," jokes Mecking. *See page 156.*



Steve Chase

Texas Formality

The exacting client prefers to design her houses from the inside out, and it took Houston architect Charles Tapley six months to come up with a floor plan that satisfied her. Steve Chase, who designed the interiors for the Texas residence—careful, he says, "not to make it totally at odds with the neighborhood"—also acknowledges the owner's involvement: "She determined much of the color, and insisted on practical refinements in almost every room." The latter include a video screen in the library, a television set that pops up from inside a fabric-covered table at the foot of her bed and a second kitchen in the basement wine cellar (because in her view "you won't use the cellar if you have to keep running upstairs to use the kitchen"). Attention to her guests is a top priority, with an outdoor bar and fireplace next to the tennis court and yet another kitchen in the games room. *See page 170.*

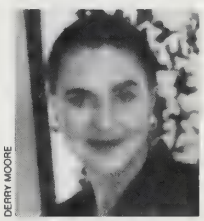


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Sara O'Neil-Manion

Blue Ridge Variation

The nine-year-old Washington, D.C. architectural firm of Sara O'Neil-Manion and her husband, William Manion, is in the midst of projects that range from the very small to the very large. They include residential and commercial buildings as well as highly technical laboratory facilities. After designing a building for Washington's Hillwood Museum in 1983 to house Indian artifacts collected by the late Marjorie Merriweather Post, the firm was asked to renovate the house to display her collection of linens, lace and jewelry. Currently on the agenda is the remodeling of the residence of the Australian ambassador in Washington, D.C. The addition to a Virginia farmhouse, shown this month, was a particularly satisfying project, according to Sara O'Neil-Manion, with the architects and residents bringing to it "different thoughts but lots of background" (for example, some favorite possessions ranging from antique Russian silver to a life-size portrait of Ulysses S. Grant). "The clients," she adds, "were self-confident, knew their taste well and made decisions easily." *See page 176.*



DERRY MOORE

Jeanne-Marie de Broglie

A Connoisseur's Esprit

In her job as head of Christie's European operations, Princess Jeanne-Marie de Broglie thrives on hard work and the "extravagant surprise an auction sometimes holds in store." (A recent example is a watch that at a Geneva auction brought one million francs instead of six hundred—sixteen hundred times what the appraiser thought it was worth.) "Which goes to show that anything is possible at a sale," the princess notes. "It's what gives them their unpredictable charm." When she is not in residence at the apartment we show this month, Princess de Broglie relaxes at her eighteenth-century house in Provence, which once belonged to the marquis de Sade's uncle. "It's a real place, one you can spend a lot of time in," she says. There, joined by her daughter and a few close friends, she can pursue an entirely different existence, far removed from the "extravagant surprises" of Paris and Geneva. *See page 192.*

continued on page 20



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Serapi (partial view)
15' x 11" circa 1860



Sultanabad (partial view)
14' x 12' circa 1880



Tabriz (partial view)
21'5" x 13'9" circa 1890



Kerman (partial view)
11'4" x 8' circa 1880

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Bijar (partial view)
12'2" x 9'6" circa 1890



Kazak
4' x 3' circa 1860

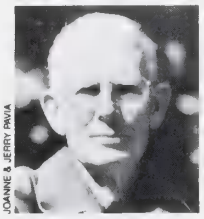


Kuba
6' x 4' circa 1890



Ravar Kerman
6'6" x 4'6" circa 1840

continued from page 17



JOANNE & JERRY PAVIA

Bill Peters



JOANNE & JERRY PAVIA

Anne Peters

Gardens: Glacial Legacy

Bill Peters started the remarkable garden in Creston, British Columbia by clearing orchards from a five-acre area in 1964, when its only noteworthy feature was a monument commemorating the town's first public swimming pool. It turned out to be a fruitful undertaking. The fact that it was uphill work resulted in the rock garden that climbs a steep slope and is today one of the special beauties of the landscape. Bill Peters's love of trees has made him a notable arboriculturist, with a collection of trees that includes native varieties and a wide range of imported species. His wife, Anne, has a special affinity for flowers, first evident in her childhood. "My parents had a greenhouse where they raised bedding plants, and that got me interested in flowers," she says. She designed the Peters rose garden, and the gazebo that tops a hill was a joint project she and her father undertook. "He's a carpenter," she explains, "so we more or less drew it in our minds, making it up as we went along, without any formal plans to work from." *See page 202.*



Marie-Hélène de Rothschild



François Catroux

Architectural Digest Visits: Baron and Baroness Guy de Rothschild

"With Marie-Hélène, nothing is ever neutral, banal or mediocre," says Baron Guy de Rothschild about his wife. Or half-hearted. While she was still a student at a New York Catholic school, the future baroness made up her mind to become a nun and used her famed powers of persuasion to convince some friends to accompany her on the grand adventure. Her parents eventually dissuaded her from that vocation (although some of her friends remained), but the point is that she had planned it down to the last detail, the way she has planned everything in her life. When faced with the baron's decision to move from their grand château at Ferrières, outside Paris, to a new, smaller house he had had built on the grounds, the baroness overcame her initial resistance, and with designer François Catroux has turned the chalet into a sumptuous yet intimate weekend retreat. "Her secret is her absolute refusal to accept defeat," says the baron. *See page 208.*□

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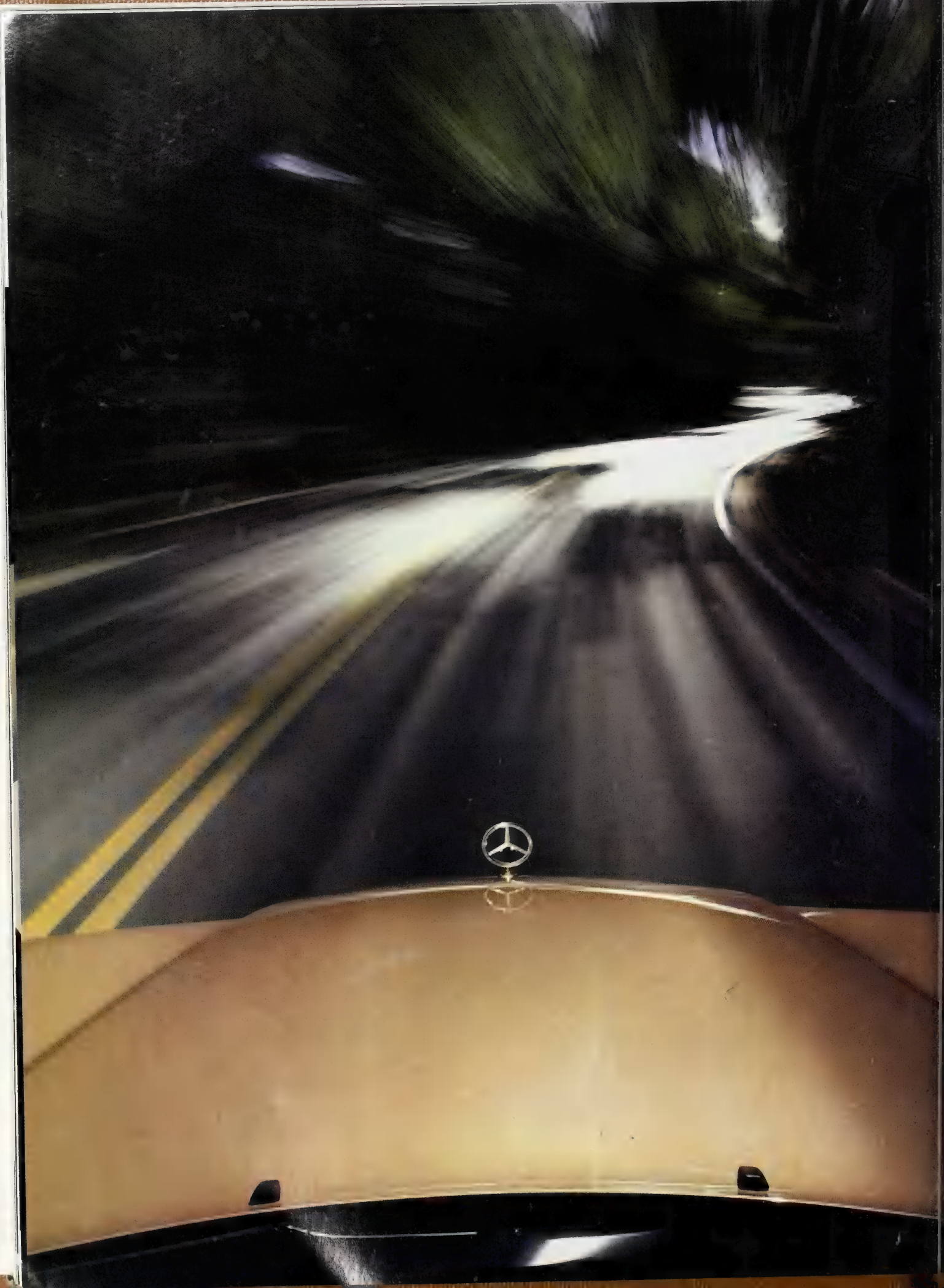
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The Eye of the Beholder

continued from page 26

no earthly reason to suggest that the Getty has been duped, and my competence in such arcane matters is nil. What interested me was the simple fact of its emergence (its discovery and provenance are obscure) and the fact that the art world seemed ready to "round up the usual suspects" (as Claude Rains says in *Casablanca*). "If it looks good enough to be real," they seem to say, "it must be a fake."



THE METROPOLITAN MUSEUM OF ART, FLETCHER FUND, 1926

This is not an unusual attitude in the art world. For all its façade of perfect confidence, it is skittish behind doors about its humanly fallible eye and its good but never total scholarship. The self-doubt comes from long experience in the shadowy business of dealing with aesthetic puzzles, of making didactic statements based on a combination of connoisseurship and whether the hair stands up on the back of the neck when faced with a work of art. It is based on the desire and the need to believe as well as on solid conviction, of trying to second-guess the future as well as the past, of wanting to recognize genius fore or aft. It is a question of knowing good from bad in a field where the lines are almost never absolutely clear, where



MUSEUM OF FINE ARTS, BOSTON

Two of the twenty-odd pieces by Dossena that made their way to the American market are a statuette of a Greek maiden in archaic Roman style (top) and a mortuary monument (above) ascribed to Mino da Fiesole. It is now believed to be an assemblage of authentic and inauthentic pieces, and Lynes agrees that its beauty is worth preserving, no matter who made it.

continued on page 3

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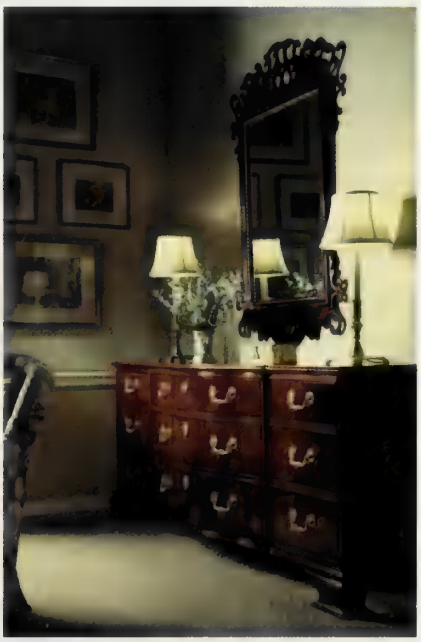
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The Eye of the Beholder
continued from page 30

time and taste change good to bad and bad to good, and where the tingling of the spine plays as large a role in making judgments as any amount of professional know-how.

But what about Dossena? Knowingly or unknowingly (he insisted it was unknowingly) he had a great many connoisseurs, curators, scholars, collectors and dealers on the hip in the 1920s. As a young man he had worked as a restorer of marble balustrades and stone ornaments on churches and palaces and acquired a sound knowledge of making new stone appear old, even ancient. He was remarkably skillful with his chisel and had an exceptionally discerning eye for style. After a tour in the Italian army in World War I, he was broke and unemployed, and he occupied himself with making and selling for a pittance sculptures in the Renaissance and antique manner. The first piece he sold, to an art dealer in a Rome café, was a low relief in marble of the head of the Virgin. This piece turned up by a devious route at a dealer's in New York, attributed to no less a giant than the fifteenth-century Florentine, Donatello. It was subsequently bought as such by the St. Louis Art Museum, later repudiated and restitution made.

It was the first of twenty-odd pieces that turned up in American museums and private collections, an estimated $1.5 million worth (or not worth) of them. Some were spotted as forgeries shortly after they were purchased: a small, graceful archaic Greek maiden, for example, that the Metropolitan Museum bought; and two pieces, a Virgin and announcing angel, that Helen Frick (of the Frick Collection in New York) was convinced were by the Sienese painter Simone Martini, though he was not known to have made any sculpture. The pieces were attributed to him on "stylistic ground." The Cleveland Museum got caught; so, it appeared, did the Boston Museum of Fine Arts. Their mortuary monument, ascribed to Mino da Fiesole, was claimed to have been found near Siena in an abbey that was destroyed by an earthquake. None of these, you may be sure, were casual purchases. The pieces were reviewed, argued over and tested at length by the authorities in such matters. Some were considered "iffy but probable": others were flatly declared to be what they seemed—masterpieces.

A number of experts claimed to be the one who unmasked the forgeries and traced them to Dossena, a nice detective story with very abstruse clues too complex for the size of this column. Suffice it to say that Dossena,



who claimed he did not know that his pieces were being palmed off as ancient masterpieces by unscrupulous dealers, became something of a national hero in Italy. The fact that his artistry had caused American collectors and museums to make monkeys of themselves delighted his compatriots, and he was not only showered with acclaim but with commissions for portraits and monuments. In 1933 an auction of known pieces by Dossena was held in the grand ballroom of the Hotel Plaza in New York. Works that had once brought many thousands went for a few hundred dollars, and it seems logical that some of them are still around and in circulation.

Dossena's genius was to assimilate and reproduce the style of a period and sometimes of a specific master without making copies of existing pieces. What exposed him was his inability to see with ancient eyes in the temper of ancient times and to feel with ancient prejudices and enthusiasms. "Forgeries must be served hot, as they come out of the oven," wrote art historian Max J. Friedländer in *On Art & Connoisseurship*. The forger fails, he says, because he tries to imitate a mood that he cannot feel and therefore "succumbs to the prejudices of taste that belong to his own period. . . . His pathos sounds hollow, theatrical and forced since it does not spring from emotion." As a result, one generation is likely to be appalled that the forgeries of an earlier generation took anyone in. How, we wonder, could they have been so gullible?

The Getty kouros, a target of suspicion as a matter of course (no such antique treasure could emerge today from a misty background without causing sophisticated eyebrows to twitch), has been subjected to tests and examinations that make Boston's analysis of its mortuary monument seem primitive by comparison. (The monument is now believed to be basically authentic but extensively "restored" by Dossena.) The Getty, which I am more than willing to believe knows what it is doing, also knows that the Metropolitan in New York has a magnificent kouros in pinkish marble that it bought many years ago. There are those who doubt its authenticity, and I dare say there always will be. I find myself on the side of the Boston Museum of Fine Arts, who said of their monument, "If that sarcophagus was ever a forgery, it is worth preserving. It is beautiful no matter who did it."

So be it. So be the Getty kouros. If Dossena is lurking in the shadows, so be the ghost of that remarkable master of dissemblance. □

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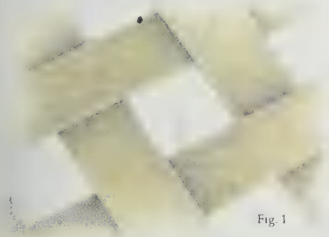


Fig. 1

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Bateaux sur la Seine à Argenteuil
Signed and dated 1892
Canvas: 28¾ × 23¾ inches
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Literature: Marie Berhaut, Catalogue Raisonné de l'Oeuvre de Gustave Caillebotte, La Bibliotheque des Arts, Paris, 1978, no. 413, illustrated

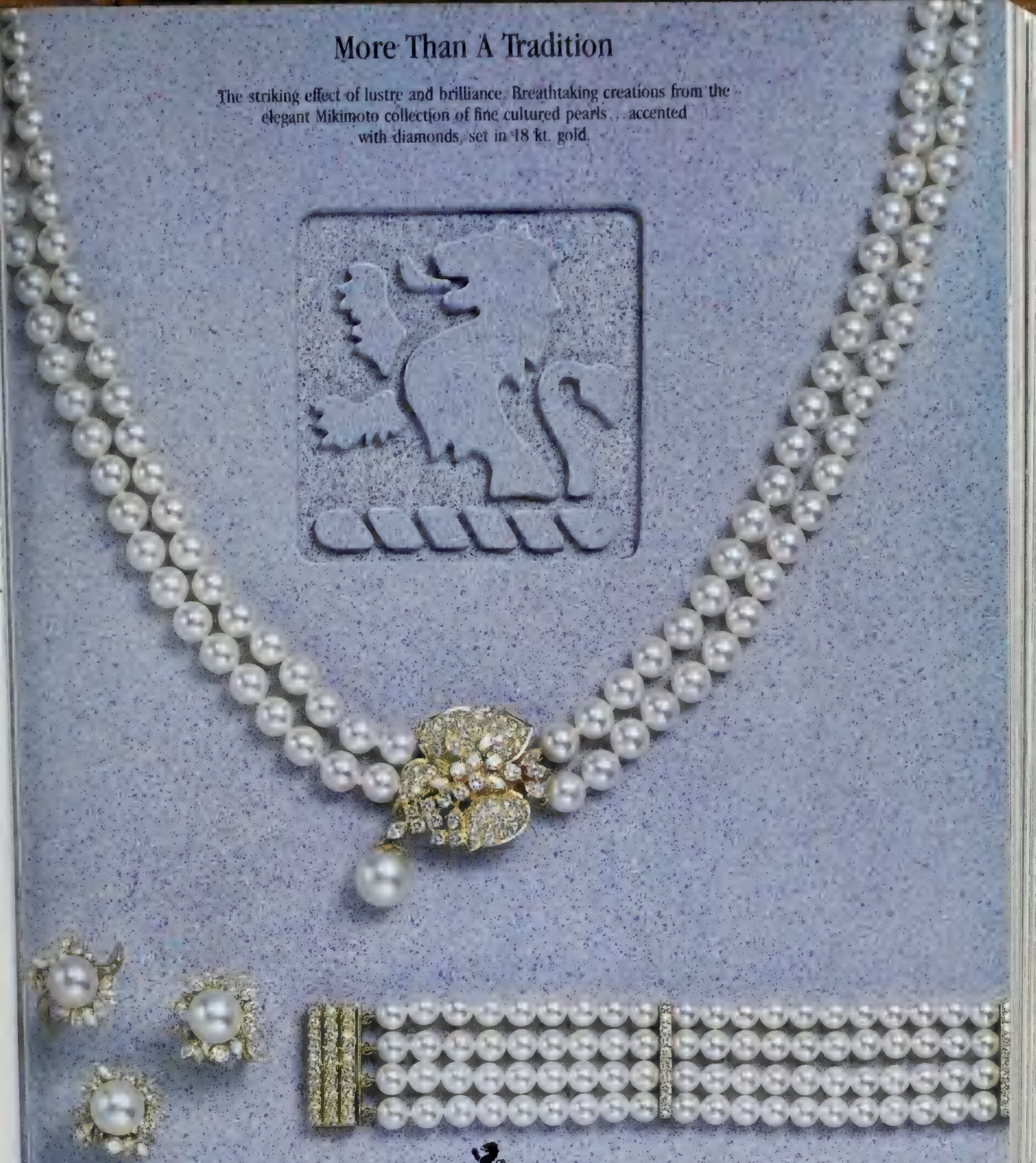
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Optimism and Apocalypse

By Carter Ratcliff



ALEC MARSHALL



COURTESY KAREL APPEL/ELLEN P. WILSON

ABOVE: Always inherently expressionist, Karel Appel's art has continued to evolve since he came to fame in the late 1940s as a founder of the Cobra movement. Works in the artist's New York studio—a 1984 oil, *Floating Windmills*, and a wood sculpture in progress, *Windmill*—reflect his Dutch heritage. BELOW: *Nude*, 1985.

THOUGH HE NO LONGER lives in his native Holland, Karel Appel has filled certain of his recent paintings with reminders of that low-lying country—windmills on distant horizons, the sea and immensities of sky. Clouds surge across the canvas, their luminous colors spilling into one another. Sometimes the earth writhes in sympathy as clouds transform themselves into gigantic quasi-human figures. Always turbulent, the weather in Appel's paintings often threatens to sweep away all traces of order. Appel stands ready to take that risk. For him, "Art is *positive* chaos"—not a destructive but a liberating force.

Born sixty-six years ago in Amsterdam, Appel is blunt, affable and unfailingly passionate about art. Of his three years at Amsterdam's Royal Academy of Fine Arts, he says, "I received formal training in traditional techniques from very stuffy teachers. But I wasn't so interested in that. I wanted to learn about the past, about mythology, ancient iconography."

In the years immediately following World War II, Appel assembled sculptures from the rubble of Amsterdam—bits of wood, wire and cloth. Dubbing them "Street Art," he painted these works with bright, often clashing colors. Working under the twin inspirations of Dadaist Kurt Schwitters and children at play, Appel had, in one giant step, escaped the confines of academic propriety.

Yet he had not broken all links with his education. Street Art substituted mythological creatures of its own for those recalled from the classical past by the Royal Academy. Equally important, Appel's anti-academic methods and materials showed a firm command of craft. Just as he devised his own iconography,

continued on page 50

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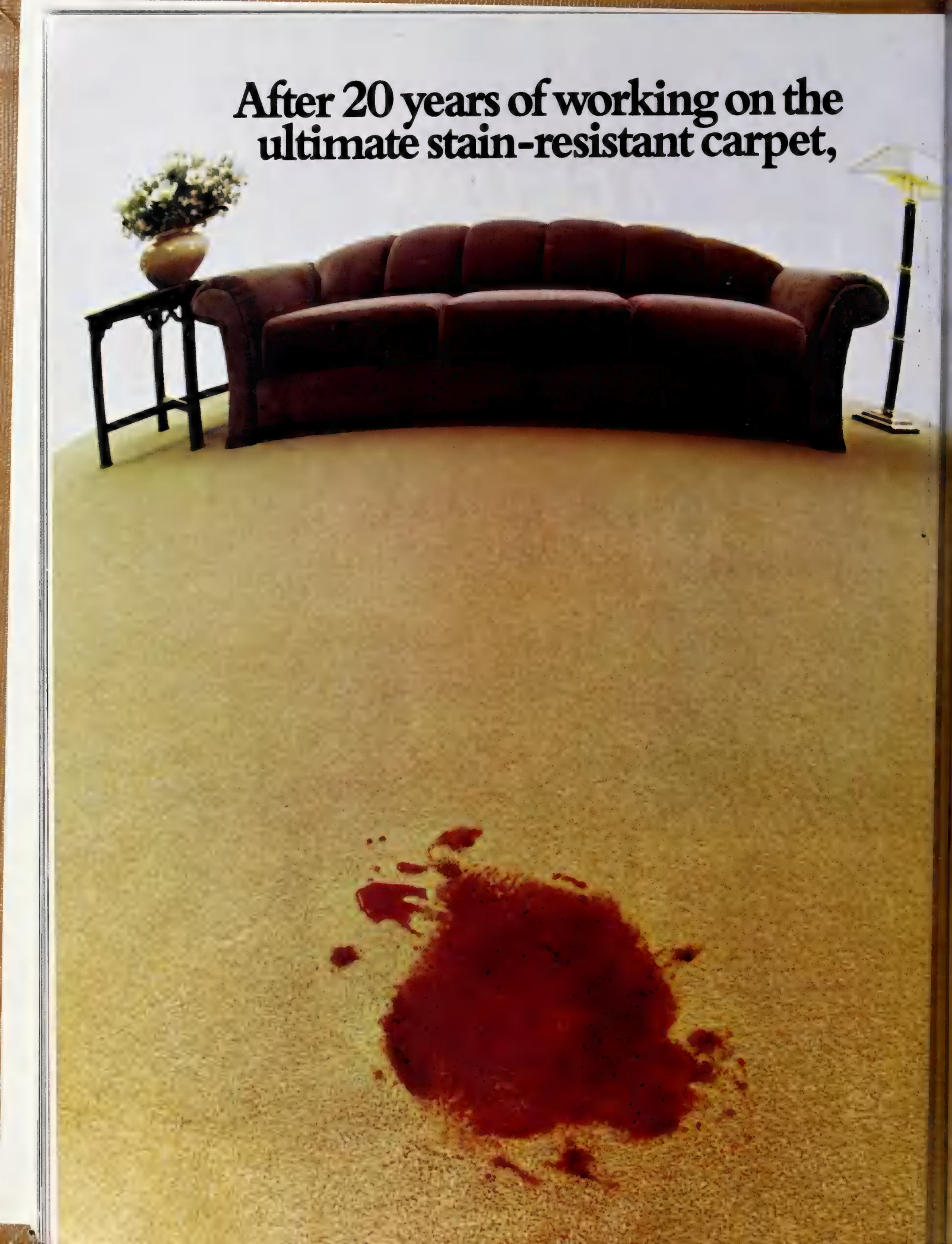
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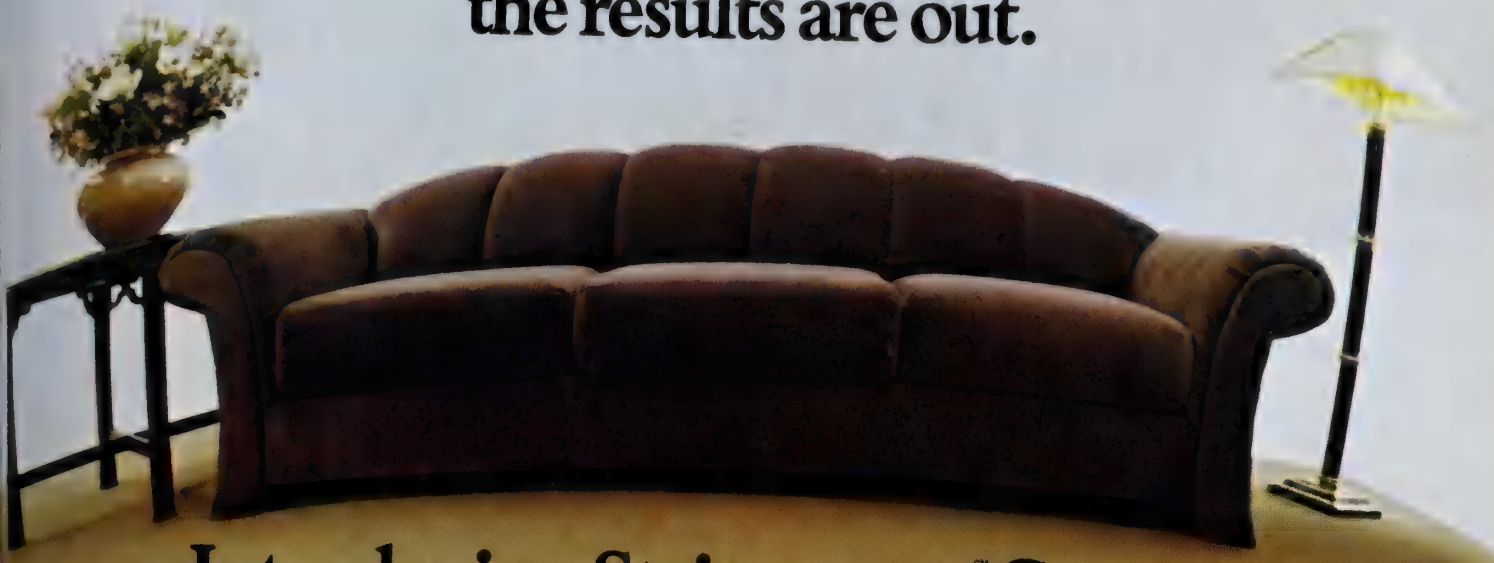
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Optimism and Apocalypse
continued from page 44

he invented whatever techniques were necessary. And, persistently, he felt the attraction of Paris.

"After the war," he says, "Paris was still the European center for art. You could see all the modernist styles—Surrealism, geometries influenced by Mondrian." But as an outsider Appel faced a problem: He could establish a studio in Paris, but the city's art world offered him no place to exhibit his work.

It was a problem to be solved only by outsiders banding together. Appel of Amsterdam, Pierre Alechinsky of Brussels and Asger Jorn of Copenhagen were among the first members of Cobra, a group whose name was assembled from the initial letters of the founders' native cities. "As an individual foreigner," Appel remembers, "it was impossible to show one's art in Paris. With Cobra, we could show together. We had exhibitions elsewhere too—in Amsterdam, in Copenhagen, throughout Europe."



COURTESY KAREL APPEL/OTTO NELSON

Imagination and "the play element in life" figure importantly in works like *Hiep, Hiep Hoerah*, 1949, from the Cobra years. "My work is like a toy for adults," Appel once said.

Cobra survived only from 1948 to 1951. "The group functioned like a crossroads," says Appel. "We met, talked, did our work and then went our own ways." Despite its short life, Cobra had a powerful impact on postwar European art. Like Abstract Expressionists in the United States, the Cobra artists were strong-willed individuals drawn together by their wish to revive the spirit of experiment that had animated the avant-garde at the turn of this century.

Appel's sympathy for Abstract Expressionism was so deep that in 1957 he visited New York. There he became friends with the painters Franz Kline and Willem de Kooning and the sculptor David Smith. For nearly three decades he has spent several months of the year in Manhattan, the rest in Europe. "I still have a Dutch passport," he says "so I can only stay in New York for a limited period of time. For years my other studio was in Paris. Now it is in Monte Carlo. And I like to spend my summers in Italy—in Venice and Tuscany."

At home on both sides of the Atlantic, Appel says, "New York feels like Amsterdam to me, only much more dynamic and open." After working in a series of studios on the Upper East Side, he recently moved to a building in the Chelsea district, where he has one loft for painting, another for making immense works on paper, and another for living.

Best known as a painter, Appel has always channeled energy into other mediums as well. Besides drawings and sculpture, he has made low reliefs of wood, tapestries, ceramics and designs for murals and theater sets. On a visit to Peru in 1976, Appel visited a desert shantytown, Villa El Salvador. Appalled by the drabness of the place, he felt compelled to transform it. Aided by the residents of the jerry-built city, Appel primed its gray surfaces with white paint. Then he and his helpers covered the white with vibrant shapes of orange, red, yellow, bright blue.

"You know," Appel has said, "it was like a fire. I may have been the man who lit the fire, but it spread to all the people, and everybody was painting colors on the walls. They later asked me to put my name on it. I said, 'Okay, but you must sign, too.' "

Appel's exuberance is a form of generosity and hope. Expecting the best from every medium he tries, he has produced an astonishing flow of works over the past thirty years. At his most optimistic he seems almost to believe he can brighten the entire world the way he brightened Villa El Salvador. Yet the joyous currents of Appel's art have mingled in recent years with an apocalyptic undertow of increasing strength. Never entirely absent even in the most innocent-seeming of his early works, that somberness has left Appel's energy undiminished. Continually crossing the borders between visual mediums, he is also a poet and makes frequent sojourns in the realm of language.

In 1982 Appel published *Océan Blessé—Wounded Ocean*, a book of drawings and poems. "It is in three languages," the artist points out. "Dutch, English and French. I like that idea because it reflects the way I am. Sometimes I can only write in English." On some pages, words intertwine with Appel's curving, floating lines. In the poem "Manhattan," he

continued on page 54



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ARTIST'S DIALOGUE

Karel Appel

continued from page 50

envisions the shape of the island as a "jutting beak/cleaving steelblue sky and water/like a lance."

For Appel, New York is the "City where I live/among yellow, red and blue streets/city like a multicolored bird." Whether he works with words or in pigment, Appel generates a vision of the world permeated by imagination. And he responds to imaginative force wherever he finds it. He feels a particular fondness for his collection of kachina dolls. "I like their textures, the feathers and horsehair and above all the painted wood," he says. "I also like the motifs. Some of the Hopi forms look like Art Déco—beautiful geometries." Painted wood was integral to the Street Art Appel made at the beginning of his career, "when I had only what I could scavenge in the city." Recently he has built a series of windmill sculptures, large, open objects whose overlays of pigment look like traces of particularly vigorous weather.

Appel has always made his art a conduit for natural forces. "I have never been busy just trying to find a style," he comments. "The moment I think I've settled into a style, I throw it away." He prizes fluidity, not predictable systems. Foreboding swirls through many of his new canvases, reflecting a fear that our civilization's capacity for spontaneous feeling and creativity is on the wane.

Nonetheless, Appel's art continues to develop. "I believe the only thing that matters is the artist's inner evolution, as a human being, in his own time. Art is like a tree or, even better, like water. You can see it, touch it, even swallow it. But you can never catch it, never confine it inside a system. Art will always slip away to find its own direction. It escapes." The storm clouds that fill the skies of Appel's latest paintings warn of dire possibilities, nuclear destruction among them. Yet with the vitality they seem to generate from their own roiling shapes, these clouds also signal the presence of an unquenchable optimism.□

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The Shape of Ourselves—Robert Venturi's Chairs



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We are affected by all works of art in that way, but naturally enough the relationship is especially intense with chairs. They support our bodies and, even more to the point, our bodies form them, so that we can read the shape of ourselves in them. But the aesthetic reaction does not stop there, because we also respond to works of art through our associational faculty. We read them in relation to what we already know, in terms of our cultural memory. Our empathetic response, however directly physical, is clearly not devoid of cultural shaping either, so that the empathetic and the associational are inextricably bound up in the total structure of our aesthetic reaction to anything.

We cannot help but appreciate the precision with which Robert Venturi encourages both aspects of that experience. He models each chair shape empathetically, but he stamps each with a flat pattern, a pure sign which, though only a simplified logo of the original, still says quite clearly Queen Anne, Chippendale or Hepplewhite, Art Nouveau or Art Déco. In doing so Venturi seeks to stir us through association as well as physically, and it can therefore be no surprise that the stronger his model in both regards, the more wholly effective his gloss of it can be. That surely brings to mind the Queen Anne and Chippendale examples, which I think most viewers would agree combine far more empathetic and associational strength than any of the other styles.

In terms of association, too, they direct us toward Colonial America, where Queen Anne and Chippendale

Robert Venturi's designs for Knoll International reflect his admiration for the chairs of Colonial America. ABOVE: Venturi's Queen Anne-style chair, 1984. BELOW: With its molded plywood construction, Isaac Cole's 7⅞" *Patent Model for Plywood Chair*, 1873, is a prototype for Venturi's chairs.



COLLECTION, THE MUSEUM OF MODERN ART, NEW YORK. PURCHASE

continued on page 68



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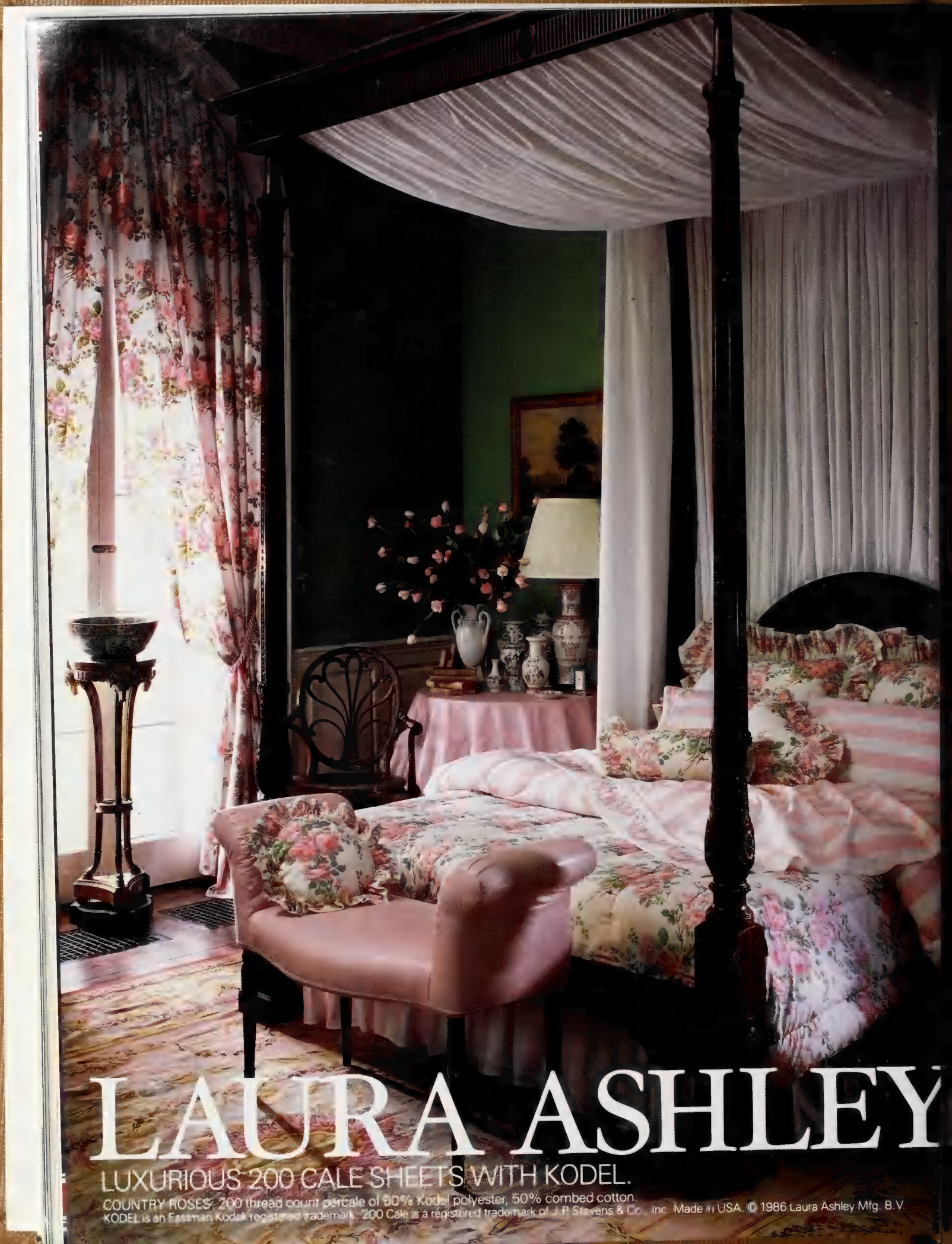
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The Shape of Ourselves—Robert Venturi's Chairs
continued from page 62



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ABOVE: A Philadelphia Chippendale side chair. BELOW: Venturi adopted the Chippendale broad seat and cresting ears in his design (right). "The flopping black Chippendales," as Vincent Scully describes the chairs, "cluster like Labradors waiting to be fed around the table." Left, the Queen Anne-style chair.

achieved their most intensely empathetic stance. A glance at the living room of the Parson Capen House in Topsfield, Massachusetts can show us what pre-Queen Anne Colonial chairs were generally like in relation to their architectural environment. They were *like* the environment: structural skeletons of wood that made no concession to the shape of the sitter and so held little reference to the human or any other body. The Brewster chairs of the seventeenth century have that architectural quality. They are put together like the house itself and are scaled like it, and so essentially are the ladderbacks that rise almost to the low ceiling in the Capen House interior.

Frank Lloyd Wright later adopted exactly that relationship in his own interiors. All is architecture, all frame. Everything is environmental; nothing is figural. So Wright could say with much justice that he had been black and blue in one place or another all his life because of the unyielding shapes of his furniture.

All that derived from a fundamentally medieval order, but with the William and Mary chairs at the end of the seventeenth century the sitter's Renaissance presence began to be felt; the back sometimes tilted to accommodate him a little, while the arms turned over to suggest his majestic Baroque grip upon them. Then, with the Queen Anne models of the early eighteenth century, the whole chair turned into a sculptural creature suggestive of the shape of its sitter. The yoke continued down and transmitted its energies to the arms, and those in turn to the seat, which seemed to spread with the sitter's physical weight, finally borne by the tensile and swelling cabriole legs.

With Queen Anne that figural stance was opened up to invade the space of the room. The seat was lowered and broadened, and the corners of the back exploded outward. Finally, with Chippendale, the Queen Anne's beautifully gesturing curved splat was perforated, to become an open mask of ferocious aspect. The chair was now no longer only or even primarily environmental; it was sculptural, inhabiting and challenging the environment, almost dominating it. To sit in considerable, if not imperial, power; to be wholly present and in charge; to be the center of the domestic world: Both Queen Anne and Chippendale do those things for their sitters and so make them the ultimate Renaissance men, the measure of all things, but now, finally, middle class and comfortable at home. Needless to say, they are paternal. The chair with arms derives after all from the throne; it is the father's seat, while the armless side chair grew upward from the stool to accommodate the lesser members of the household.

Venturi clearly admires the figural qualities of Queen Anne and Chippendale—as who has not—but he is in every way a modern architect and so is constitutionally unable simply to reproduce them. Also, as an architect, he has that nagging sense—unknown to laymen and sometimes ridiculously fetishized by architects themselves—of structural integrity. The Colonial chairs do not *express* structure (they express mankind) and yet their shapes are physically dependent upon the structural rigidity of splendidly crafted joints. Here we touch a difficult area.



KNOLL INTERNATIONAL/MIKIO SEKITA

continued on page 73

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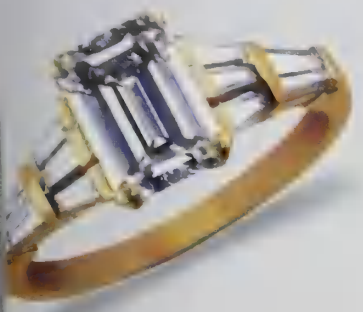
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The Shape of Ourselves—Robert Venturi's Chairs
continued from page 68

It has been the contention of the modern movement since the Bauhaus (since early Wright, really) that handcraft is no longer reasonably possible in the modern industrial age. Is this true in fact, or did traditional craftsmanship dwindle largely because architects would no longer employ it? Now, surely, it is on the rise once again. Or is the problem economic? Is craftsmanship too expensive in competition with industrial processes? My own empirical experience suggests that it is not.

Anybody can buy a brand-new, beautifully handcrafted Queen Anne chair in Guilford, Connecticut, for less than half of what one of Knoll's would cost. But clearly that is not the whole story. Such a chair could not be mass-reproduced. Is mass production the key, as a kind of fundamental symbol of democratic society? Certainly the symbols and myths of modernity are bound up in its shapes. Venturi, for example, is moved by Alvar Aalto and his bent-plywood furniture of the 1930s and 1940s. (All of my generation remembers the Artek-Pascoe shop in New York in the 1940s, which sold Aalto's designs, and everybody bought at least one stool there.)

Aalto's shapes symbolize a modern attitude for Venturi, but he obviously feels the two should go together, the bent plywood with its glued joints and the associational images of the older styles. The plywood flows continuously, embodying some contemporary image—neither eighteenth century nor Renaissance at all. At any rate it flows, but upon its face Venturi stamps our memories, and so calls out of us complicated emotions beyond those furniture normally evokes. This is where he steps beyond Eames and Saarinen and the other members of the molded-plywood fraternity who were inspired by Aalto.

Venturi also sweetens his effects with humor. His forms are like children's cutouts, vulnerable, open, deceptively awkward in profile. He does the same kind of thing in his buildings. Wu Hall at Princeton University stretches with its modern structure and scatters its flattened keystones with an endearing irrelevance along its plunging flank. How complicated our responses to things really are, and how fine it is to be stretched to the limit of our responsive powers, as Robert Venturi consistently causes us to be.

True enough, he has his precursors. In 1884 Issac I. Cole proposed a bent-plywood chair with a markedly Queen-Anne-like decorative splat routed into the layers of its back. It has been on exhibit at the Museum of Modern Art for many years, and it is much closer to what Venturi is trying to do than Aalto's chairs are. But it is somehow Aalto whom Venturi needs as a kind of justification, and certainly the chairs themselves justify his method, however derived. The flopping black Chippendales cluster like Labradors waiting to be fed around the dining table. They make Mies van der Rohe's chairs look a little empty, devoid of associational dimension and gesture alike.

His forms are like children's cutouts—vulnerable, deceptively awkward in profile.

This is the point, of course. It is why the breakfast group of square, prancing table and Queen Anne chairs, finished in the light pattern Venturi calls *Grandmother's Tablecloth*, is so wholly of the morning, like pure sunlight flooding the rose-covered cottage of legend, the Queen Anne setting of "sweetness and light" that Venturi's work as a whole is coming more and more to evoke. What is furniture, after all, but ourselves making do with our mortality, shaping the night and the morning around us, as gracefully and with as much humor as we can?□

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Contemporary Energies at the Paula Cooper Gallery

By Anthony Haden-Guest



PHOTOGRAPHY FELICIANO

Paula Cooper stands between Jonathan Borofsky's *Psychological Painting at 2,926,334*, 1984, and Joel Shapiro's untitled bronze.

AS AN AMERICAN in Paris, Paula Cooper must truly have been among the last to convert to contemporary American art. It was 1957 and she was in her late teens. "I was spending all my time in galleries," she says. "Then I saw this show at the American Center. Willem de Kooning, Clyfford Still, Jackson Pollock, Franz Kline—who *really* upset me.

"I had never seen work like that. I had been looking at artists like Vieira da Silva and Nicolas de Staël. The American show shocked me. And the whole Paris experience made me decide that what I wanted to do was work with living artists."

Paula Cooper is an upright, slender woman, formidably attractive, with dark eyes and the sort of light, high voice that compels the listener to keen attention. She is both forthright and rigorous, and among the slam-bang media antics and cold-eyed business stratagems of the New York art world, Paula Cooper emerges as something of a moralist.

She is sitting in her SoHo loft, just a block from the Paula Cooper Gallery on Wooster Street, where she has lived for the past twelve years. "It had been a small plastics factory," she says. "And it was very dark. I took my son there—he was five—and told him this was going to be our new home. He burst into tears."

Paula Cooper's loft is anything but tear-inspiring nowadays. Works by gallery artists here and there include a small cast-iron house on a shelf by Joel Shapiro, and an orange-colored canvas by Jonathan Borofsky bearing the message: YOU ARE ALONE. SLOW DOWN. THERE IS NO ONE TO PLEASE BUT YOURSELF. The point of this is that the whole of the message has been painted except for SELF, which has been left penciled in, unfinished.

Paula Cooper finds this canvas diverting, but it is clearly not the precept by which she has lived her life. She was born Paula Johnson in Massachusetts to a family of partly Greek heritage. Her father was in the navy, on the educational side, and she describes her youth as peripatetic, with sojourns in Athens, Italy, Germany and, of course, Paris.

Paula Cooper left Paris for college in Maryland. "I was quite miserable. I had a difficult time adjusting, to say the least," she observes. Things were no easier when she moved to Manhattan. "I had to support myself, and there wasn't anything I could *do*. I couldn't type. I still can't type. I got a job with Chanel. I was there for one year. I did the switchboard, so I did know how to work one thing. Then they made me the receptionist." She also enrolled at the Art Students League. "I thought I would like to try to make some art. So I took some

A grouping of untitled 1986 works created with plywood, plexiglass and aluminum by minimalist sculptor Donald Judd commands the expansive SoHo gallery.



continued on page 8

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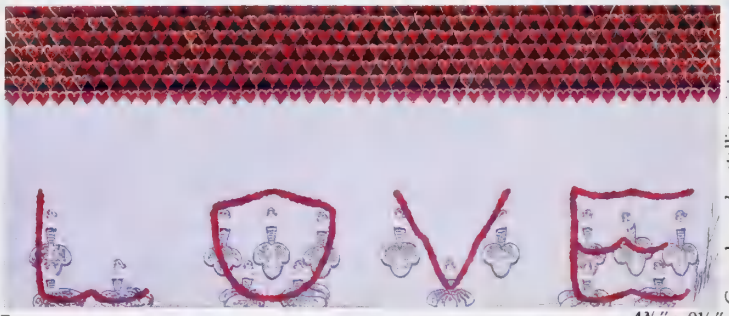
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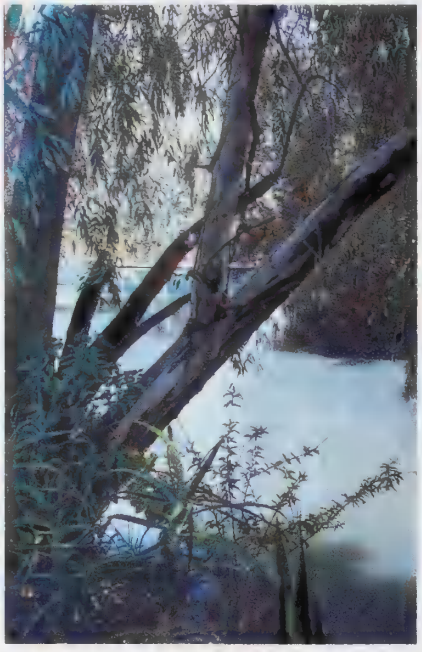
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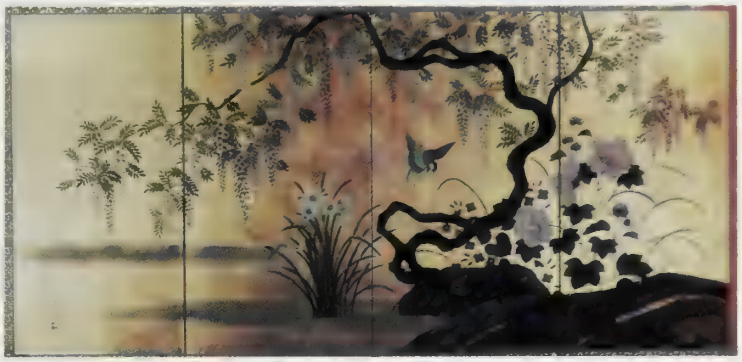


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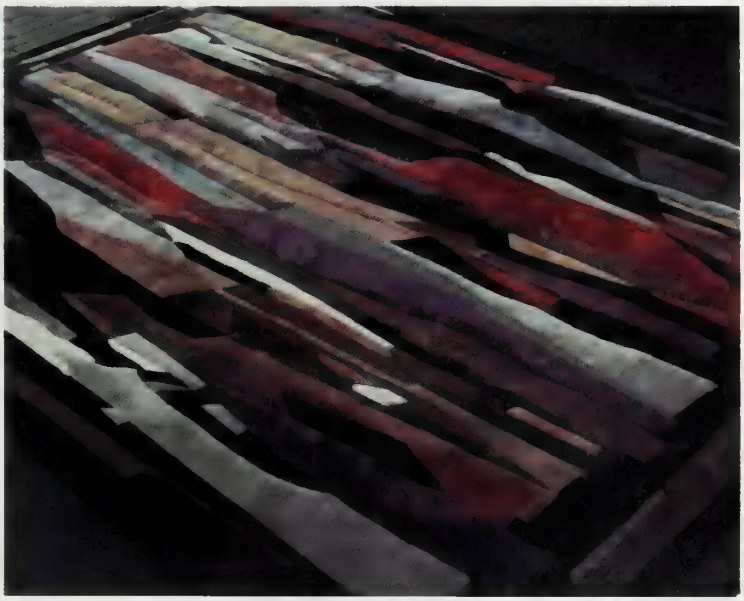
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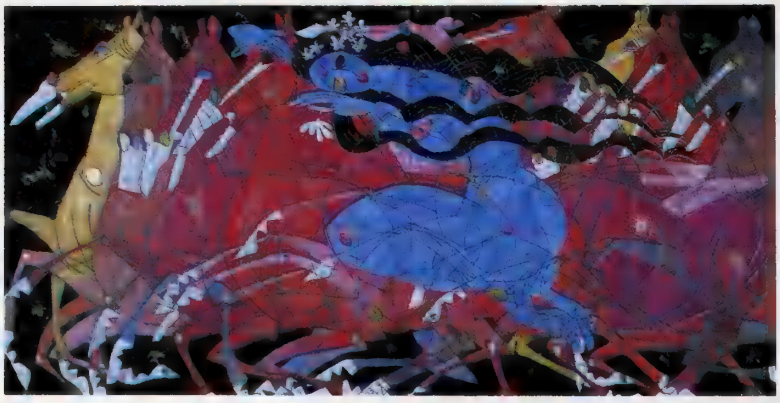


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Pierre Marie Brisson, *"Tea Time"*, 162 x 130 cm, 1986


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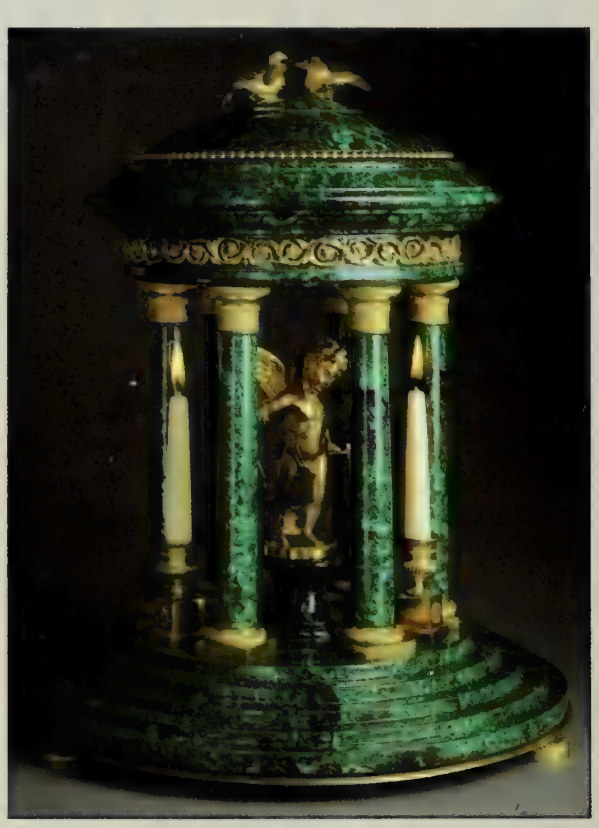
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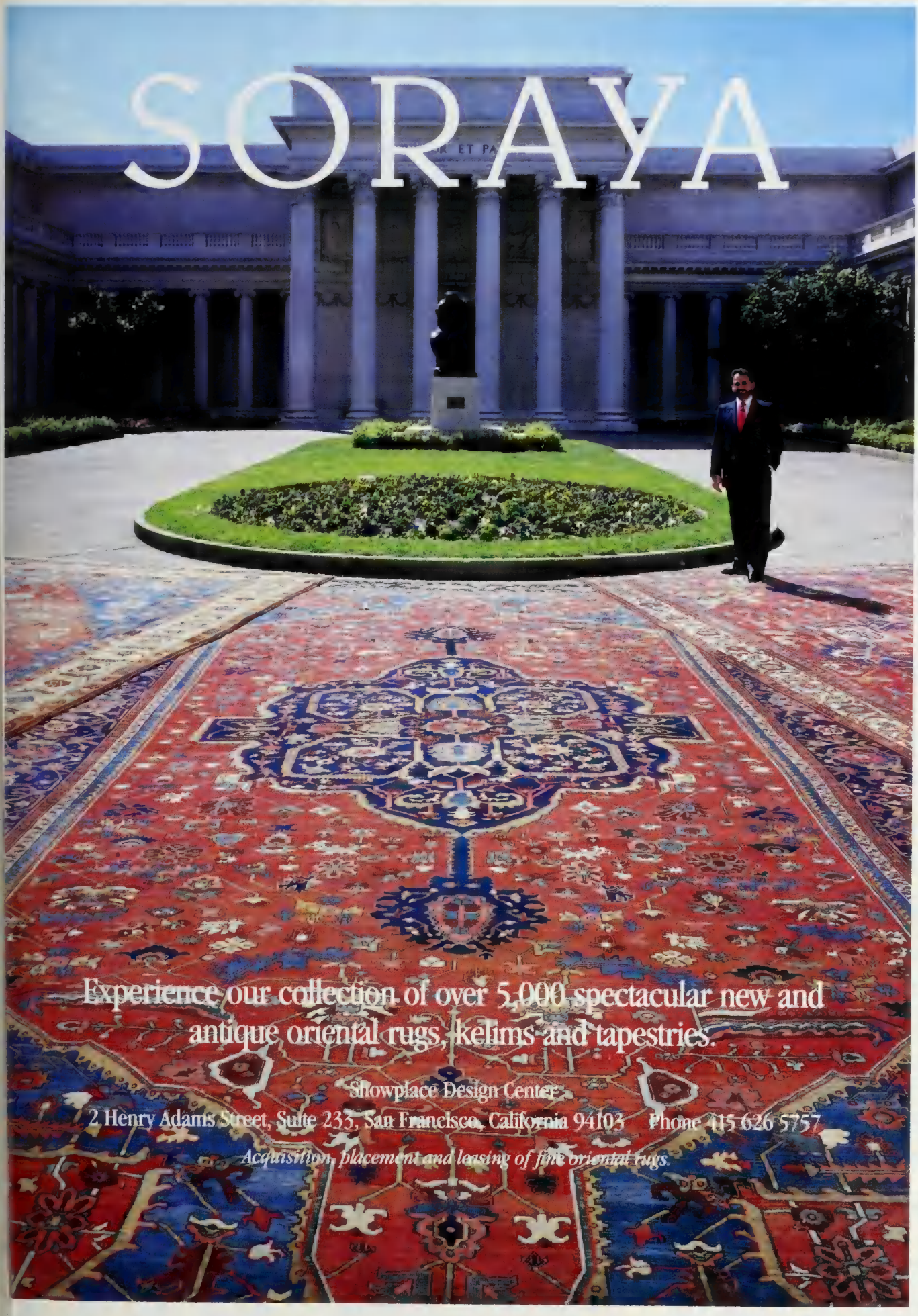


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Contemporary Energies at the Paula Cooper Gallery
continued from page 78

courses. I did perspective drawing, life drawing. But I never wanted to be an artist. Never."

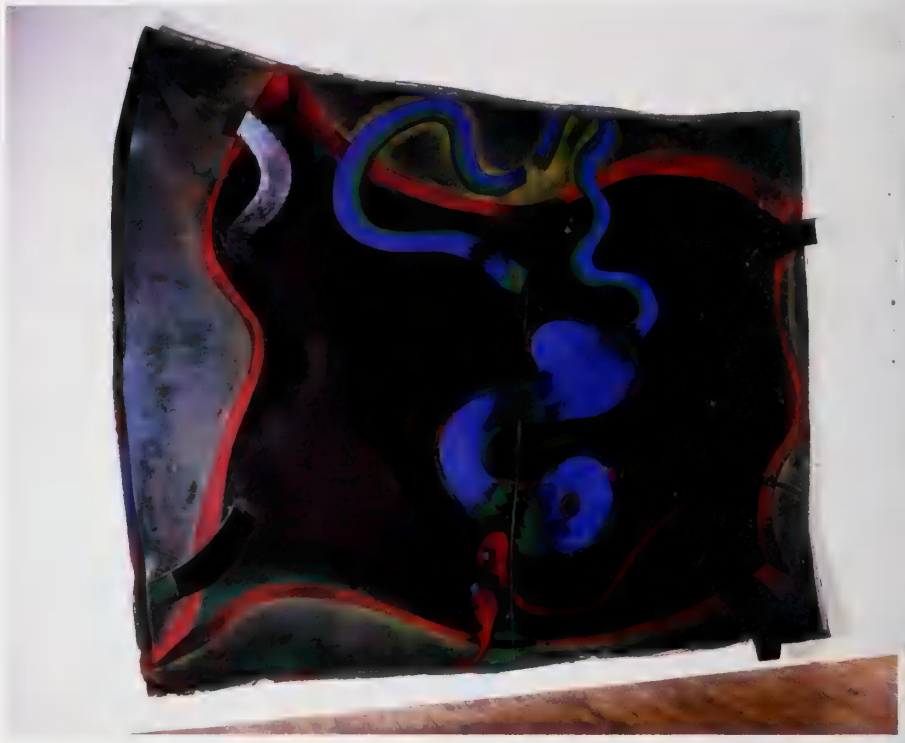
Her first art job, she says, was at the World House, a no-longer-extant gallery on Madison Avenue. Cooper is grateful for her apprenticeship there, but left after marrying. She enrolled at New York University's Institute of Fine Arts and got a job with a young dealer. "I thought he had a very bad eye," she says bluntly. "I always had great faith in my eye."

Cooper decided to strike out on her own. She opened the first Paula Cooper Gallery in her home, which was on Sixty-ninth Street, just across from Hunter College. This was 1964, and a lively time in art. The hegemony of Pop Art was being encroached upon by nascent minimalists, by happenings-*meisters*, by earth artists and by all manner of artists united only by their proclaimed desire to remove their work from the hated mercantile conspiracies of artist/dealer/collector/museum. And how very long ago this all seems.

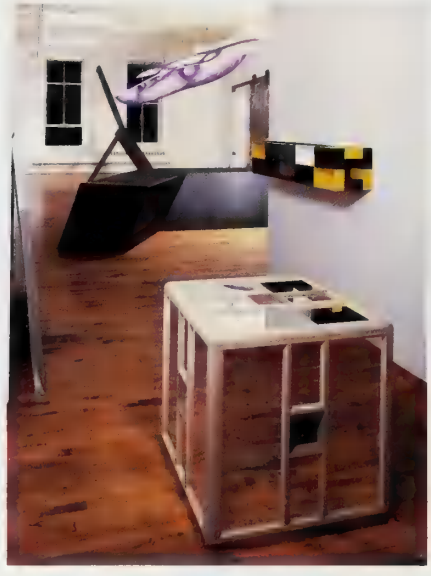
"I had decided I would have a very open space," Cooper recalls. "People would just come and go." The people inevitably included many who came and went never to be heard from again, but they also included several with staying power. The space was also used by performance artists, dancers and musicians—all areas in which Cooper has an abiding interest. "I met La Monte Young [the composer]," Paula Cooper says. "I showed Sol LeWitt and Robert Smithson. And we had the first show of Walter de Maria." De Maria, an artist of alchemical cunning, took Cooper to see the second show of the severest of minimalists, Carl Andre, who is with her gallery still.

Well, the gallery failed. "It was very short-lived, and a very good experience," Paula Cooper says. "It was kind of half-baked in a way, but at least I was working directly and independently with artists."

In 1968 the second Paula Cooper Gallery opened. "It was on Prince Street," she says. "The first gallery in SoHo." The air in those days was heady with politics, and Cooper opened with a benefit for Veterans Against the War in Vietnam. "It was curated by the art critic Lucy Lippard and artist Bob Huot," Cooper remembers. "We exhibited pieces by Donald Judd, Dan Flavin, Carl Andre and Robert Ryman."



Biomorphic forms inhabit Elizabeth Murray's *Force of Circumstance*, a 1986 oil with appendages reaching beyond the canvas.



A Borofsky hangs above Tony Smith's *For M.S.* Right, an untitled Judd. *Pink and Blue Pieces* by Jackie Winsor, foreground.

Paula Cooper moved to her present premises on Wooster in 1973. She has seen the economically parched years—of minimalism, conceptual what-have-you—succeeded by the lush, unstable boom that settled in with neo-expressionism, and she has held her course, seemingly unfazed.

That course testifies in part to her strong feelings about feminism. When asked if she would be bored talking about the subject, she replies simply, "Women can't afford to be bored by it." The emergence of so many powerful female artists—several of whom, including Lynda Benglis, Jennifer Bartlett, Elizabeth Murray and the sculptor Jackie Winsor, are with her gallery—has not mollified Paula Cooper.

As a young woman, Paula Cooper struggled for acceptance from her

continued on page 88

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The Paula Cooper Gallery
continued from page 84

male peers. "They couldn't accept the fact that a woman could be as professional and effective as they were. It's as if working with a woman was demeaning to them." She adds, "There are certain areas where women still don't function. But there are certain areas where they are permitted to function. That's why there are so many women art dealers."

That said, it is clearly the helping out of artists that gives Paula Cooper the most pleasure. "I'm not a 'picture' dealer," she says. "Picture dealers deal with objects. I deal with the artists. To me, working with an artist is an enormous commitment. Consequently I am very slow to commit myself. Artists are often people who have been repeatedly rejected. They are often people who have not had many others respond to their work. But if people reject one of my artists, then I feel rejected too."

What Paula Cooper wants to continue doing is what she knew she wanted to do thirty years before in Paris—work with artists. Does she ever, as certain dealers are reputed to do, advise her artists what to produce? A brisk shake of the head. "Artists are bound to go through difficult periods," she says. "They may go through periods of evolution that cause their work to be awkward, but that evolution is necessary."

Nor is success the answer to all their problems. "One of the most crucial points in an artist's life," she says, "is what happens when they become successful—and nothing happens. In them, I mean. *Nothing changes.*"

Do the recent and wildly unpredictable ups and downs of the art market perturb her?

"I've been around long enough to see things come and go," Paula Cooper says lightly. "Periodically—usually at the end of every season—I get disgusted with the art world. I watch all these people trying to steal artists from each other. And it doesn't interest me. That's when I really need to look at art the most—to get back to the power of it all."□



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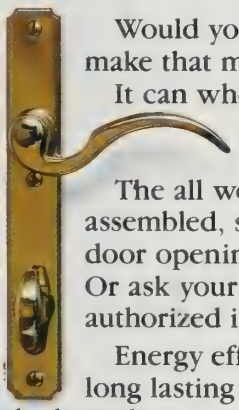
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The Pochoir Prints of Charles Rahn Fry

By John Gruen



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ABOVE: The *pochoir* prints that Charles Rahn Fry collects and displays in his Manhattan apartment date from 1900. At upper left, a print by Georges Valmier; upper right, a Sonia Delaunay work; below, a series by Serge Gladky. RIGHT: Delaunay's *Five Women in a Room*, 1924.

THE INTIMATE, charmingly cluttered studio apartment of Charles Rahn Fry on New York's Upper East Side is an unabashed hymn to *pochoir*.

Pochoir? It is the French word meaning stencil, and stencils are Fry's most ardent preoccupation. In point of fact the art of *pochoir* is a method of creating original artworks or reproducing images through a process that renders them vibrantly alive. *Pochoir* can lend the reproduction of a work of art, a book illustration or a decorative motif the semblance and spirit of the original.

Densely covering walls and tables and filling bookcases is Fry's unique collection of *pochoir* prints, designs and rare portfolio illustrations—a compendium of the Art Nouveau and Art Déco periods—as well as artworks and paper artifacts that cover, roughly, the period between 1895 and 1935. However, only a fraction of the *pochoir* collection is displayed in Fry's high-ceilinged room; the entire collection numbers some three thousand items, most of them safely deposited in a nearby storage house. Indeed, the collector has been credited with having perhaps the most comprehensive collection of *pochoir* in the country.

To the untutored eye a *pochoir* print resembles an extremely well-executed work such as can be obtained through lithography, serigraphy or silk screen. But as Fry is quick to point out, these processes can't hold a candle to the miracles of *pochoir* prints.

"You see, they were all done by hand," he says. "Even though the purpose of *pochoir* was often to duplicate or multiply an original image, the process was completely manual.

continued on page 100

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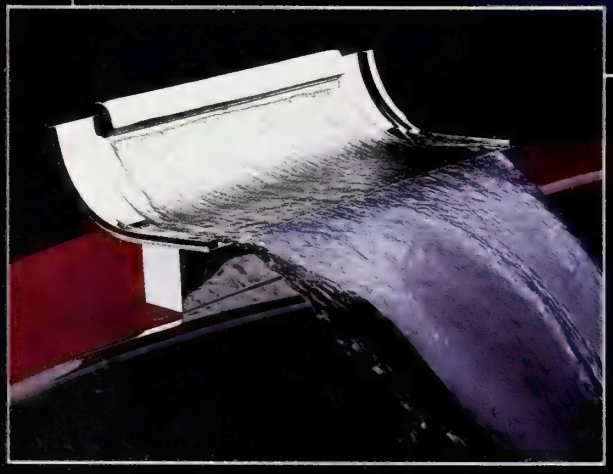


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The Pochoir Prints of Charles Rahn Fry
continued from page 94

Although it's simple in concept, the technique became complex in practice, with as many as one hundred stencils used for a single print. There was no contamination by mechanical printing devices. The stroking, daubing, brushing, spraying and spattering of each color through each stencil cutout was done by hand. And that's the difference between a flat print and a *pochoir* print. You could get texture and subtlety and variety. In almost every way, a *pochoir* reproduction was as good as an original."

The process gained popularity in France just before the turn of the century, and the individual who most influenced *pochoir* was Jean Saudé, in whose Paris studio the art reached its apogee. The method as practiced in Saudé's atelier found an artist bringing in an original work—a watercolor or gouache—that a group of artisans would painstakingly duplicate. Some would determine the number of colors contained in the work and would begin mixing these with the collaboration of the artist. Others would determine the number of stencils needed and cut them out—a most difficult task in itself. There was the selection of paper and, finally, the application of the medium—again in conjunction with the artist. Thus the creation of a *pochoir* print was a group effort, much in the manner of an assembly line.

In 1925 Jean Saudé published the only major treatise on *pochoir*. Entitled *Le Traité d'Enluminure d'Art au Pochoir*, it proclaims that *pochoir*, through its dependence on manual application, made possible true art instead of altered reproduction. Saudé believed that *pochoir* was the only process that translated the artist's original intent from the first to the last print—again, because it was entirely done by hand.



"George Barbier presents a thoroughly hedonistic outlook on life with wit and charm," says Fry of Barbier's 1920 illustrated portfolio.



"Note the gradation of the colors, the reflections and diffused light," says Fry of the *pochoir* process in three plates from a 1930s work, *Décoration Moderne dans l'Interieur*, by Henry Delacroix. He adds, "Of all the architectural *pochoir* portfolios, this is my favorite."

"It's a lost art, really," Charles Fry contends. "Mechanical methods of reproduction have taken over, and *pochoir* craftsmen and their studios have virtually disappeared. That's why *pochoir* prints have become valuable and why I collect them."

Given the period in which *pochoir* flourished, the subject matter ranges from Art Nouveau and Déco architecture and furniture designs to the

continued on page 106



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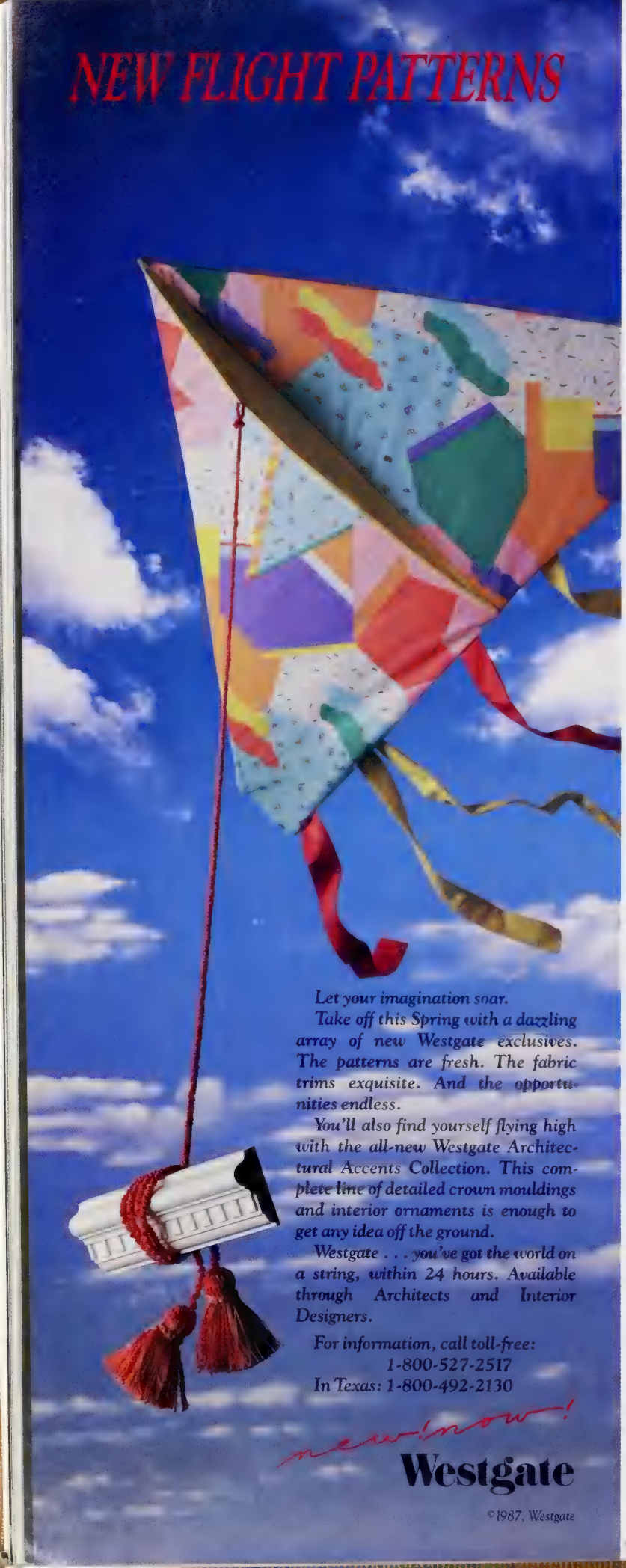
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The Pochoir Prints of Charles Rahn Fry
continued from page 100

flamboyant elegance of 1920s and 1930s couture to portfolios of prints celebrating the Jazz Age to stage sets and costume designs for the Ballets Russes and Ballet Suédois.

Most arresting, however, are the original *pochoir* works created by the well-known School of Paris artists of the early twentieth century. Indeed, Fry plans to collaborate on an exhibition entitled "Painters' Pochoir," to be shown at the library of the Metropolitan Museum of Art in New York. He hopes to include works by Arp, Braque, Bonnard, de Chirico, Sonia Delaunay, Gris, Léger, Laurencin, Matisse, Masson, Miró, Man Ray, Pascin, Picasso, Rouault and van Dongen.

"I think it will come as a great surprise to the art community to find that so many of these artists are represented in *pochoir*," says Charles Fry. "Very few people know that Miró's very first illustrated book was done in *pochoir*, or that Matisse's great cutout series *Jazz* was first done by this method. There is a wonderful series of prints by Georges Braque of his stage and costume designs for the ballet *Les Fâcheux*, given in 1924 by Serge Diaghilev's Ballets Russes. And Man Ray's portfolio of watercolor and gouache paintings, *Revolving Doors*, executed between 1916 and 1917 and published in 1926, is one of the rarest of *pochoir* portfolios extant. The point is, artists loved this process, because they knew their works would be reproduced in the truest, most accurate way possible."

Charles Fry—Princeton, class of 1965, and a native of Ohio—began collecting *pochoir* prints some sixteen years ago while still working as a marketing executive. Today most of his time is spent hunting down works in rare book and print emporiums in New York and in auction houses, bookstores and flea markets in Paris. He has also mounted seminal exhibitions of *pochoir* prints for such institutions as New York's Gotham Book Mart, the Graphic Arts Collection of the Princeton University Library, the Grolier Club and the Springfield Art Association. He has edited five books of prints and designs made in the *pochoir* method. As a fellow of the J. Pierpont Morgan Library and a founding member of the Lenox Society of the New York Public Library, Charles Rahn Fry is without question a pioneer in his field.

"What's wonderful about *pochoir* is that it's still relatively unknown," he claims. "It represents a new and exciting area of discovery for the collector, because *pochoir* prints are among the most beautiful graphic works of the early twentieth century.

"The fact is, it's a method and technique that has long been overlooked—even in its own time. What I'm trying to do is draw attention to its marvels—to make people aware that the *pochoir* craftsmen were artists in their own right and that their techniques produced viable and rewarding results," says Charles Fry. "With more and more manual skills dying out, the rediscovery of *pochoir* is an exhilarating glimpse into a time when the love of craft was still a cherished ideal."□

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PHOTOGRAPHY BY JOHN VAUGHAN

Shock of the Past

Ancient Objects Accent a Visionary San Francisco Design

ON A CROWDED, COMMERCIAL San Francisco street, chaotic with neon signs and movie theater marquees, Robert Hutchinson's narrow building is a visual surprise. The façade has been resurfaced in earth-colored plaster, smooth-textured and softly rounded, to look as much like mud as the owner could manage.

"I would really like to live in a mud house," Hutchinson says. Since he lives in San Francisco, where the architecture may be eclectic but the building department still frowns on dirt construction, he has simulated mud at its most refined and elaborate. All the interior walls have been surfaced in a way that not only duplicates the warm colors and subtle shading of earth but its contours as well; a visitor's first instinct is to reach out and pat the walls.

His affection for this humblest of all building materials is partly environmental, in that "we do have an opportunity as earth beings to do better with natural materials." He also likes the way it can be shaped. "A two-by-four is always a two-by-four, but I like materials that I can mold, mesh, push and shove."

Anyone familiar with Hutchinson's working methods knows that he means that literally. An interior designer who prefers to call himself an artist, he is known for his total involvement: He likes to design the space and the furniture in it, then do much of the execution himself.

In recreating the apartment where he lives and works, he became his own ideal client, willing to participate in the work as well as to order and pay for it. "You touch your design achievement by putting your hand in it, not on it. My family is the carpenter, the stonemason, the mirror man. I've worked physically with



ABOVE: Guerrero stone masks, illuminated by candles from behind and called "the viewing audience" by Hutchinson, are from southern Mexico. BELOW: "Zinging around your head are a thousand arrowheads," says the designer of the entrance. A door features stonelike carved wood reliefs.



"I collect everything," says designer Robert Hutchinson, who found that as he lost interest in fine French furniture, "my world changed from glitter to clay." OPPOSITE: On an entrance-hall pedestal, below Mexican masks, is a wooden burial container, and next to it a Cotabato burial cover, both from Mindanao. On the free-form stair railing, interlocking driftwood sticks resemble human arms and hands.

all of them. I get dirty with them."

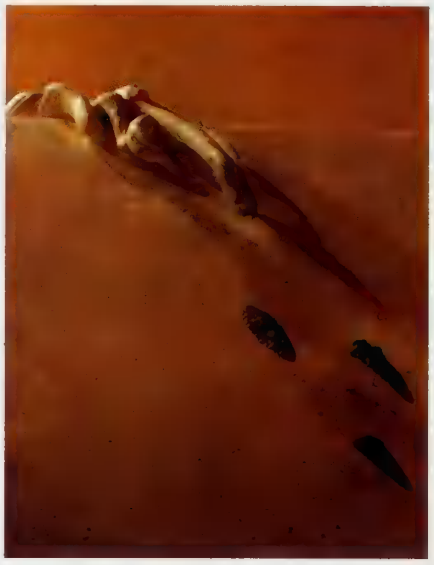
Most important, his new interior is an appropriate background for Hutchinson's enormous collection of primitive and ancient artifacts from all over the world. Hutchinson began collecting as a five-year-old, when he walked in the fields of his grandfather's Louisiana farm and picked up arrowheads from the newly plowed earth, and he has been acquiring ever since. Now, the designer says blithely, "I have a billion items. I was going to move, but it would take me a year to pack them up."

The problem of displaying even a small percentage of his beloved objects has been a continual challenge. "People used to come in and say, 'This is a museum,' and that would make me so annoyed. I decided I was going to take those arrows off those plaques. I was going to have fun out of a serious collection."

As a first step, Hutchinson wanted his arrowheads to float in space rather than lie on a shelf. Using jeweler's wax and metal rods, he conjured up a mounting that would hold them a few inches from the wall. Today approximately 1,000 of them fly across the walls like leaves in the wind, swooping in diagonals across the ceilings and around corners.

"They dance and spin, holding the energy of the maker. We keep them moving forever in respect to the person who had no tools other than another stone to create this beauty." Once he had set the arrowheads in an illusion of motion, he began arranging other treasures, unconstrained by chronology or geography. On a single shelf above his desk the objects include a stone road sign from Alexandrian Greece, modern pots by ceramicist Richard DeVore, a coiled snake in stone and the female figure that Hutchinson calls the ballerina. She has her hands raised up, as if in alarm or surprise at the arrows and the flying fish that are suspended on the wall behind her.

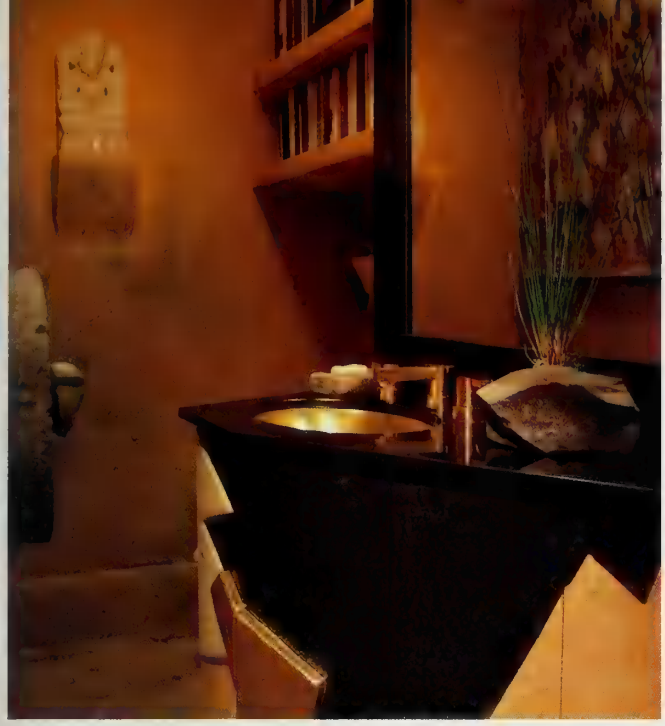
"That little fish is nothing on a table. It keeps tipping over, and it looks like nothing," Hutchinson explains.

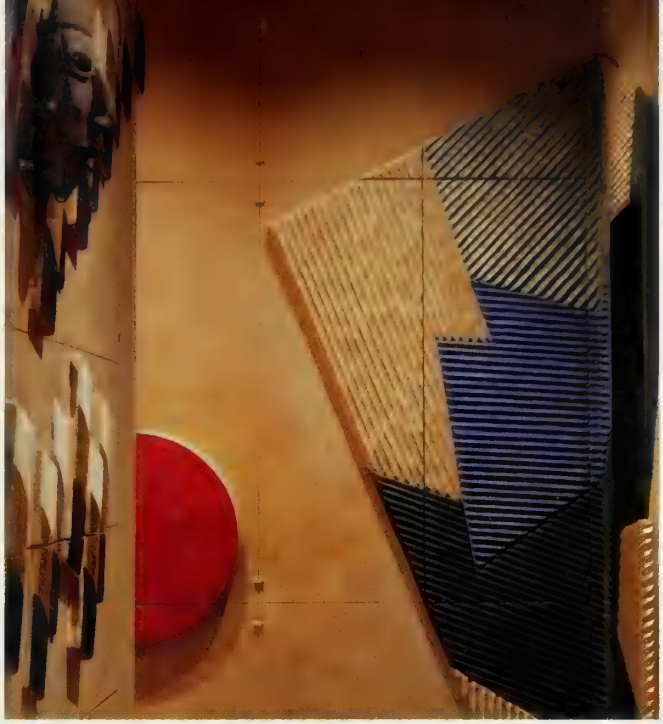


LEFT: On a wall, carved wooden "fingers"—one of Hutchinson's many whimsical notions—seem to point to dozens of arrowheads that "warn the visitor to beware," he comments.

BELOW: The entrance also contains shelves brimming with large stone implements and ceramic vessels, including prehistoric North American and Asian objects. Many are mounted on rods to dramatize the shadows. Wire-mounted paper shades mask track lighting.







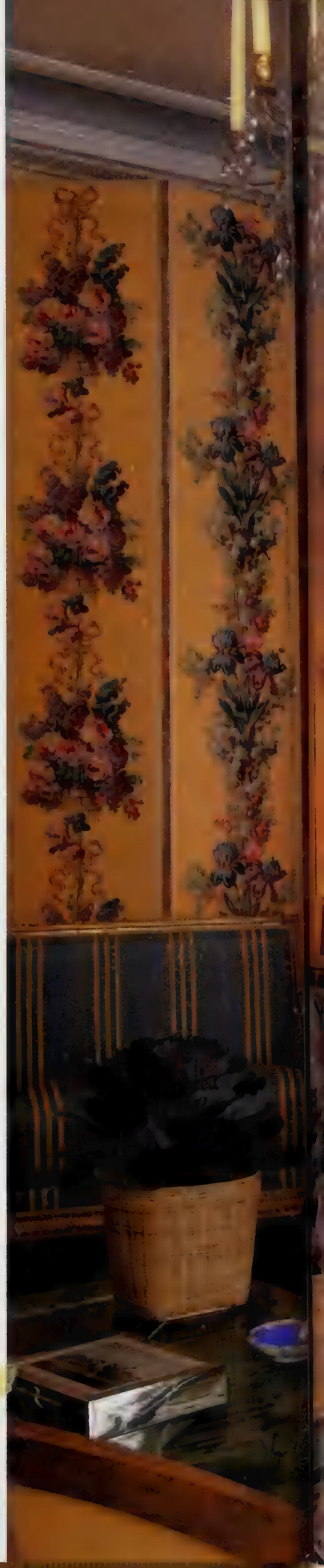
ABOVE LEFT: The guest powder room features a door handle made from a grinding stone, and a Guerrero stone head. ABOVE RIGHT: Hutchinson considers the bath a most important room. His is angular in shape, with fixtures that incorporate primitive art wherever possible. BELOW: "The sun also rises at all times by my bed," the designer says. Various African pieces "stand guard," he adds. They include, at right, a Nigerian stone figure.

Reinaldo and Carolina Herrera in Manhattan

The Flowering of an East Side Townhouse

INTERIOR DESIGN BY ROBERT METZGER, ASID
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY DERRY MOORE





"Style is so natural to them you wonder why everyone doesn't have it," says Robert Metzger of clients Reinaldo and Carolina Herrera, whose Manhattan brownstone he decorated. ABOVE: The living room's bay window inspired the chintz-covered seat, framed by a swag and festoon draperies in a Lee Jofa stripe. Among the Herreras' 18th-century furnishings: a Louis XV bergère, a Louis XV girandole mirror, a Louis XVI-style pier glass and a Russian bronze-and-crystal chandelier. RIGHT: Before the fireplace is a Louis XV window seat, while a flowered wallpaper screen makes a colorful backdrop for a Louis XVI marquise upholstered in Clarence House fabric.











TOP: The Herreras: "We have never believed in 'decorating' a house."

TOP: Like her mother, Anna Luisa, 23, works in the fashion industry.

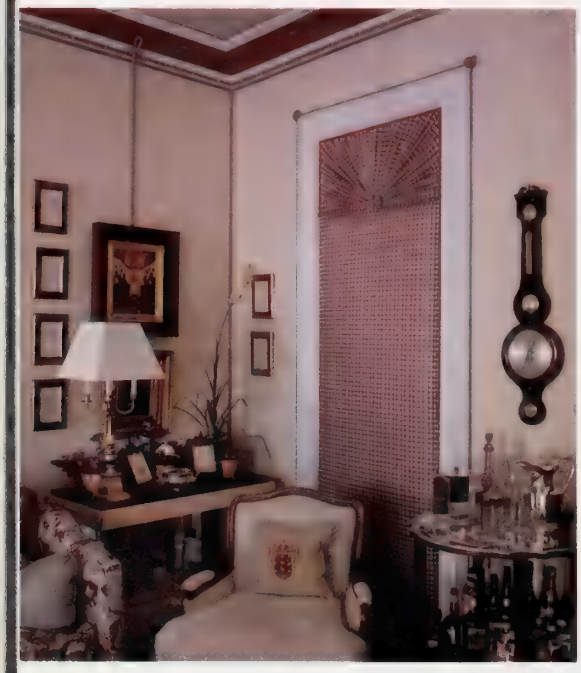
ABOVE: Daughter Patricia, 13, with Sebastian, a blue-point Himalayan.

ABOVE: Daughter Carolina, 17. OPPOSITE: Swathed in toile de Jouy, the tented dressing room has been used frequently for small dinner parties.





Flanking the library's églomisé-framed mirror are prints depicting the family of Louis XVI and the coalition against Napoleon. Above the sofa is a print of Mr. Herrera's ancestral castle in Germany. Chintz, Clarence House.



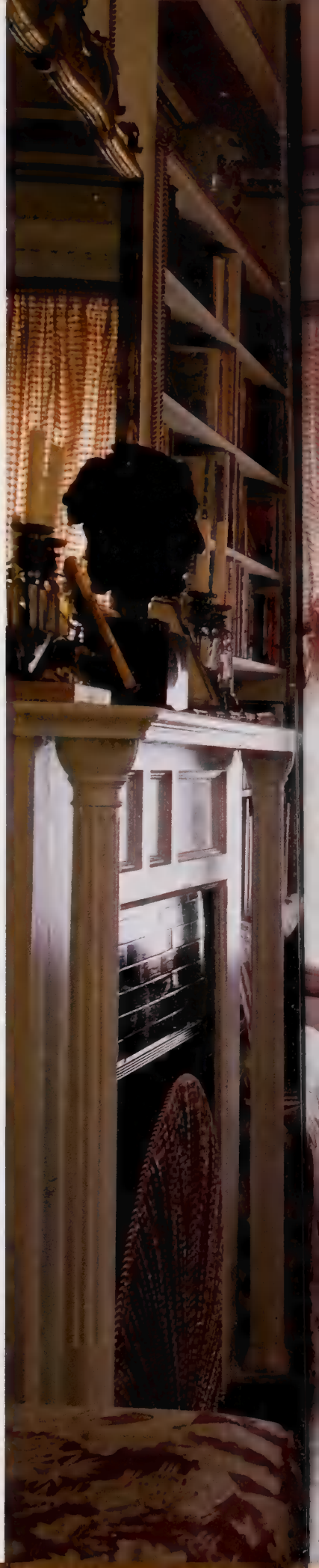
Suspended from a braided cord is an 18th-century Russian icon, while vibrant plaid fabric from Brunschwig & Fils covers a library door.

REINALDO HERRERA called his wife, Carolina, and told her he might have found the new house they were looking for, a narrow Federal-era townhouse in Manhattan's East Sixties. It was a busy time. She was getting her latest fashion collection ready for the big shows. But she broke away. By the time she had reached the first landing, she was in love. "I knew I was going to like it," recalls Venezuelan-born Carolina Herrera, "because it was such a *good* feeling."

Now, a year later, the empty house is filled, a joint effort of the Herreras and designer Robert Metzger. Yet this is not, strictly speaking, a "decorated" house. It is too cozy for that. On this subject, in fact, Reinaldo Herrera has some rather strong feelings. "People are so *maniático* about decoration these days," he says, "that when you have a dinner party it sounds like a convention of furniture dealers." He laughs. "If you had asked my grandfather about his furniture, he'd have thought you were going to steal it. Furniture then was like knickers. It was presumed you had some. But you didn't talk about it."

Both Reinaldo Herrera and his wife grew up in Caracas. They love light, and it is surprising to find such an abundance of it in an East Side townhouse. They also grew up accustomed to large spaces. This is a narrow house—"two windows wide" as Reinaldo puts it—but they have made it rather ambidextrous. The library also functions as the family dining room. And the dressing room upstairs is—well, we'll get to that in a moment.

The library is dominated by eclectic portraiture. Between the windows hangs a portrait of Reinaldo's grandmother by Alfredo Rodríguez. Beneath is a silver-framed photograph of Salvador Dalí's painting of



RIGHT: Personal mementos— such as the portrait of Mr. Herrera's grandmother and the bronze bust of his father—encourage the intimate tenor of the library, where family dinners are served. Centered on the antique Bessarabian rug is an English specimen marble-topped table from Hyde Park Antiques.





ABOVE: To create depth and shadows, the walls of the master bedroom were outlined in contrasting ribbon. Among the dressing table objects is a 19th-century silver toilette service.

Reinaldo's father. A few feet away is an enormous Warhol of Carolina. Above the sofa are some other interesting portraits: several royal Louis ("Seize, Dix-Sept, Dix-Huit," says Reinaldo, ticking them off); their relatives ("the duc de Berry, the duc d'Angoulême"); then "all the people who opposed Napoleon—Alexander the First, Frederick of Württemberg, the duke of Wellington. Over by the door," continues Reinaldo with a pronounced Cheshire-cat air, "are the traitors—the duc d'Orléans, Talleyrand." The room's faintly monarchist air is somewhat muted by the Sir

continued on page 220

RIGHT: Carolina Herrera's love of flowers is indulged in the bedroom. Lining the canopy is chintz from Brunschwig & Fils; a bergère is slipcovered in a Cowtan & Tout stripe.

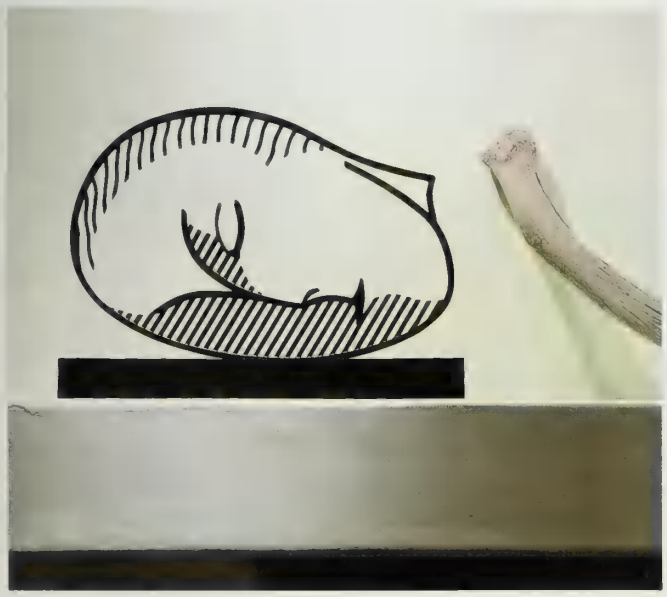




La Quinta Norte

Douglas S. Cramer's Ranch in the Santa Ynez Valley

INTERIOR DESIGN BY MICHAEL TAYLOR
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY JAIME ARDILES-ARCE



Sleeping Muse, a 1983 sculpture by Roy Lichtenstein, is part of television producer Douglas S. Cramer's extensive collection of contemporary art.



"The Santa Ynez Valley is near enough to Los Angeles to be convenient," explains Cramer, "but far enough to provide complete escape."

THE RANCH HOUSE in California's Santa Ynez Valley seems larger than life. Which is not surprising, perhaps, when one considers that it belongs to Douglas S. Cramer, the television producer whose many successes include the larger-than-life plot twists of *Dynasty*. The two-story house called La Quinta Norte nestles against a hillside and is decked with sweeping terraces positioned to make the most of the spreading valley and the setting sun. Surrounded by several hundred acres of vineyards, it is outfitted with a private waterfall that thunders over sandstone boulders into a grotto and swimming pool guarded by a Joel Shapiro bronze.

Before finding this valley, which is a short drive from Santa Barbara, Cramer looked for land all the way from the Napa and Sonoma valleys down to San Diego. "I wanted a place that was visually exciting, where the

OPPOSITE: The terraced façade of La Quinta Norte, as the Cramer ranch is called, overlooks the garden. "Five months of the year the vineyard is green and the hills are brown," he says, "and five months it's the other way around. For one perfect month everything is green."



Like the floors throughout, the entrance courtyard is paved with Yosemite slate. The late Michael Taylor created the interiors, which blend southwestern and Mediterranean influences. Cramer and Taylor were unusually compatible partners. "We shared an insane perfectionism," Cramer says.

climate was good and where I wouldn't be surrounded by the people I work with all week," he recalls. He also wanted to try his hand at some kind of farming and first thought he might grow avocados—until he saw what ugly plants they were. He has since become fascinated by wines and grapes, "but between work and collecting art, I haven't had time to be as involved as I'd like."

With his site chosen and the blueprints of the house drawn up by Peter Choate Associates, Cramer turned to the late Michael Taylor to design the twenty-thousand-square-foot interior. Knowing Taylor to be the preeminent California designer, expert at working on a grand scale and making dramatic use of natural materials, Cramer flew to San Francisco with the plans for the house in his hands. Over tea he was "subjected to a relentless interrogation, almost like getting interviewed for college." Cramer's desire for a house with the feel of the American Southwest combined with touches of the ancient Mediterranean challenged Taylor, who immediately set about designing everything from draperies to lamps to furniture. Three years later, Cramer was able to move in.

Taylor and Cramer agreed not only on the use of indigenous materials everywhere—boulders from the mountains near President Reagan's ranch for the pool, Yosemite slate for all the floors—but also in their attitude toward the project. Cramer calls it "insane perfectionism." Nothing took too much time, no quest for the right



The house is ringed by terraces that provide sweeping views of the Santa Ynez Valley. Before settling on the site, Cramer searched the length of California. "I wanted someplace visually exciting," he says.



Jim Dine's sculpture *Column with Rock and Axe*, 1983, stands sentinel in the entrance hall. To counterpoint the contemporary art, Michael Taylor incorporated such antiques as an Italian wrought-iron candelabrum.

object would be cut short—whatever it took, the house had to be exactly as they dreamed it. It took a crane operator working six months to set the boulders in place. "We looked at and rejected over two hundred beige fabrics before we found the right one," Cramer says. "The black marble ashtrays from Japan took a year and a half to get. Michael wanted a certain kind of refectory table of which there are very few available. It took months and a lot of patience, but he found it."

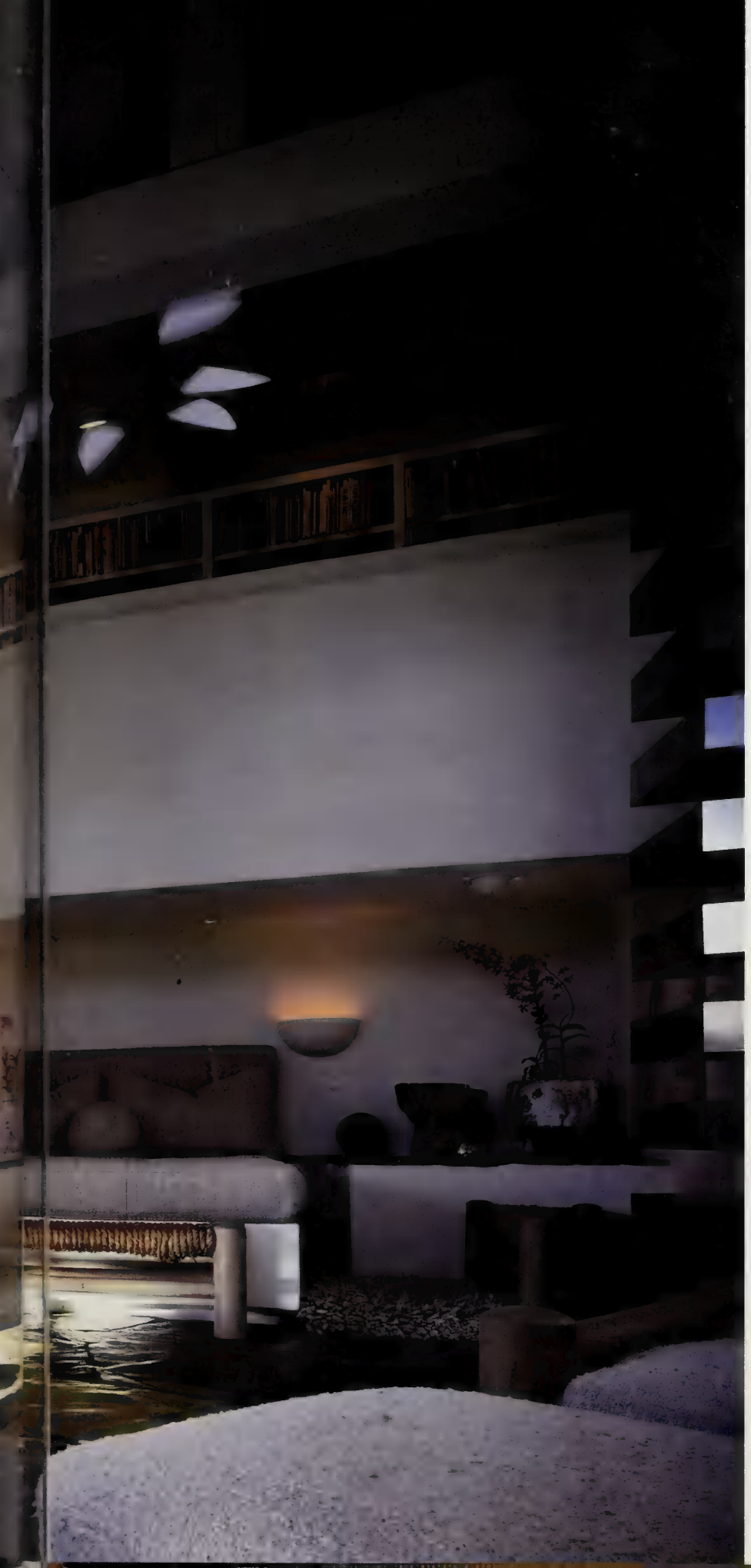
Taylor's signature is everywhere, from the classic cast-stone pots in the entrance hall to the outdoor furniture on the terrace. The dining table he designed is made of ash with a built-in plaster base. The overscale living-room sofa and chairs are also made of plaster, built into the walls and cushioned in natural Haitian cotton. The clean lines of the furnishings and their arrangement, the natural fabrics and pale beiges and tans, the massive open spaces—all are Taylor trademarks. "Michael's furniture is perfectly suited to the architecture and the art," remarks Cramer. In addition, Cramer wanted classical elements as part of the design—a second-century Roman marble torso, an assortment of Byzantine stone bowls, a stone cistern—and he was impressed by Taylor's "incredible eye for antiques."

Douglas Cramer's art collection is both extensive and important. A member of the board of the Museum of Contemporary Art in Los Angeles, he is a wise and passionate collector of "the art of the seventies, eighties









PRECEDING PAGES: A 1964 painting by Roy Lichtenstein hangs on the far wall in the living room; Frank Stella's *Montenegro II*, 1974–75, is at right. Michael Taylor designed much of the furnishings, including the built-in seating, rush benches and granite-topped tables.

and nineties." Painters, sculptors and art dealers are entertained at the ranch more often than are Hollywood people. Although the house is filled with Lichtensteins, Kellys, Stellas, Dines and Judds, only a quarter of Cramer's collection is on the premises. The rest is on loan to museums and galleries or in storage. "The main difficulty about collecting," he says, "is holding on to the art."

The art collection did present some difficulty for Michael Taylor. "He went along with my desire to have a lot of art in the house," Cramer explains, "but at the last moment he didn't want it there. The tougher the art got, the less he wanted it." This is said affectionately and without rancor. "In its first year," he adds, "the house had far less art in it than it does today." But it is obvious that Taylor's design and Cramer's collection now exist in perfect harmony. The Lichtenstein *Sleeping Muse* on the living room mantel, the shimmering Motherwell in the dining room, the jagged, colorful Stella in the living room—all provide a vibrant counterpoint to Taylor's design, which is clear, enduring and original.

In the Santa Ynez Valley, Douglas Cramer can escape Hollywood's pressure cooker, although he has been known to bring scripts and rough cuts along with him. He has time there for friends and for such aimless activity as looking at the sunlight on the mountains. Time, too, to remember, with admiration and care, Michael Taylor.□

The spacious master bedroom, with a book-lined upper gallery, is enlivened by a 1963 Calder mobile and by a 1980 Donald Judd work, right. Along the stairwell are 1982 leaf drawings by Ellsworth Kelly, studies for Cramer's Douglas Vineyards wine label.





ABOVE: A New Mexican *latea* wood ceiling lends rustic warmth to a guest bedroom. A large Cambodian stone bowl sits on a bedside table; at left, an 18th-century Chinese horse's head and an assortment of Mexican objects. In the hallway, an Elizabeth Murray oil, *Yikes*, 1982.

Nothing took too much time, no quest for the right object would be cut short—whatever it took, the house had to be exactly as they dreamed it.

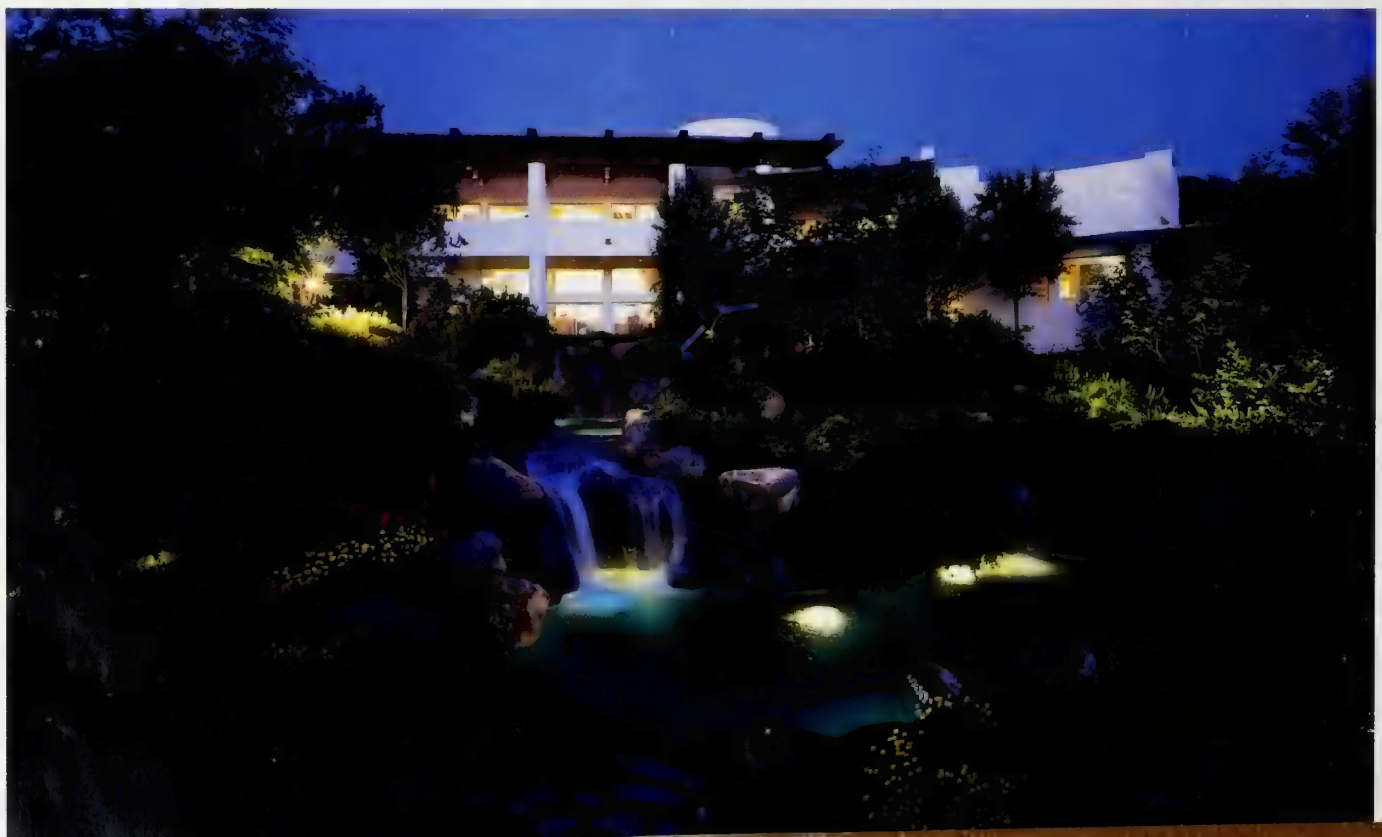
OPPOSITE: Skylights brighten the master bath, which features generous use of Yosemite slate. A design priority for both Cramer and Taylor was the use of indigenous materials and natural hues. Wall sculpture is by Donald Judd, 1969. Chaise longue designed by Michael Taylor.



ABOVE *The Edelstone View #1*, 1971, by Robert Motherwell and *Steer, December 6, 1982* by Donald Sultan define the dining room and the adjoining hallway. Guests to the ranch can enjoy wine from Douglas Vineyards.



ABOVE An antique marble doorway leads into the wine cellar.
BELOW Perched above a waterfall and swimming pool designed by Craig Johnson is a Joel Shapiro bronze, which the artist sited himself.





An outdoor seating area off the living room overlooks the ranch and vineyard. Redwood furniture was designed by Michael Taylor.

Tranquilla

An Italianate Palazzo on Biscayne Bay

INTERIOR DESIGN BY VALERIAN S. RYBAR, ASID, AND JEAN-FRANÇOIS DAIGRE, ASID
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY JAIME ARDILES-ARCE



On an island in Florida's Biscayne Bay stands Tranquilla, a Palladian-inspired house built of coral stone in 1936. "It's rare to find such a good house to work with," says Valerian Rybar.

ACROSS BISCAYNE BAY, the skyscrapers of Miami are visible from the salon of Claudette and Murray Candib's house. But in quiet refutation of the aggressively modern skyline it overlooks, Tranquilla, as the Candibs' waterfront home is called, resonates with the elegance of the eighteenth- and nineteenth-century palazzos of the northern Italian lake region.

As well it might. Those Palladian-style mansions served as the inspiration for Valerian Rybar's design of interiors for the Candib residence. "The house had for me the very definite feeling of one of those lake homes the Milanese built as a retreat from the hot city," he explains.

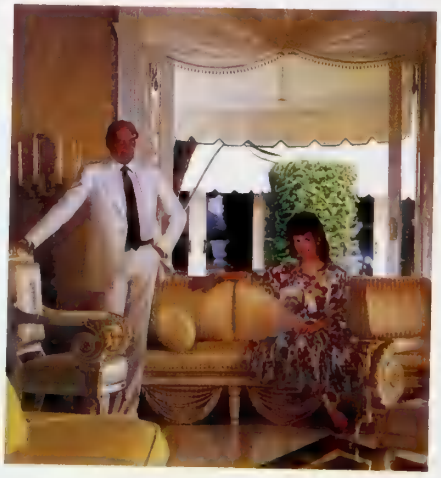
Tranquilla was built in 1936 by William Treanor and Maurice Fatio, associates of Addison Mizner, who bejeweled Palm Beach with an array of ornate mansions. But Rybar was stirred by more than the distinctively Italianate façade. He found both the layout—a central courtyard with two slightly curving wings—and the scale—large but not overwhelming—appealing. Tranquilla was also very solidly constructed of a lustrous gray coral stone, once locally quarried, that is so porous it never gets hot.

Unlike the Milanese, however, the Candibs do not use the house merely as an occasional retreat. It is the main residence for them, their four children and assorted dogs. "So we wanted the house to be elegant yet comfortable," says Claudette Candib.

The Candibs had a few other stipulations as well. "We wanted the interiors to match the exteriors," she says. Rybar agreed: "It would have been madness, sinful, to give a house like

"Since the architecture is very pure and definitely Italian in concept, we created Italianate interiors interpreted for the warm Florida climate," Rybar explains. RIGHT: Flanking the Empire-style mirror and bronze-and-marble mantel clock is an early-18th-century set of *The Four Seasons* by Hyacinthe Collin de Vermont. Antique malachite-and-gilt-bronze lamps are from Nesle.





ABOVE Designer Rybar and Claudette Candib. "With the house completely finished last summer, my husband Murray and I spent our first summer vacation at home," she says.

this a contemporary look." And Mrs. Candib wanted to avoid blandness at all costs. "I do not like muted colors," she says. "I like strong colors and patterns. When we talked about what we wanted, I said, 'I don't want a cream bedroom.' Valerian understood."

The house is a blend of the proper and the fanciful, the serious and the saucy. Moods range from the high formality of the salon to the jaunty insouciance of the powder room to the neoclassical serenity of the orchid room. Instead of imposing a single style throughout, Rybar has given each room a distinct individuality.

Also, and most important, the rooms interact with the mansion's environs. Because the house is on a private island and the salon faces Biscayne Bay, curtains were not necessary in that room. Rybar simply draped the arched upper sections of the floor-to-ceiling windows with a filmy linen. "The salon is open and light," says Mrs. Candib. "It's not as oppressive as some formal rooms."

Rybar and partner Jean-François

RIGHT AND COVER "We decided," Claudette Candib says, "that since the salon is very formal, we would decorate it as elegantly as possible." The key design element in the large space is the rectangular *borne*. Painted *faux-marbre* floors complement Italian Empire armchairs. Drapery trim from Scalamandré.





OPPOSITE: The Candibs enjoy watching sunsets from their loggia or "orchid room." A coromandel screen inspired the selection of furnishings. Paisley fabric from Cowtan & Tout.

ABOVE: The library has its original gumwood paneling. Modern painting is by Jan Rithamer. Leopard-patterned carpet from Patterson, Flynn & Martin. Draperies, Scalamandré. Low table, Ambience.

Daigre are known for their inventiveness and for their inclination to have furnishings custom-built. The salon's centerpiece, for example, is a rectangular *borne*, or settee. Designed by Rybar, it has a top of Florentine scagliola. Rybar also designed the white-and-gold mirror that hangs over the fireplace. The two pieces help lend the room a decidedly gilt-edged, seventeenth-century look, which was what the clients wanted.

The dining room has a cool, leafy atmosphere and does more than merely interact with the lush shrubbery and trees outside its windows. The room's delicate pastel skyscape ceiling and the forest-green trompe-l'oeil trelliswork on the walls offer the sensation of dining alfresco in a slatted gazebo. The dining table, an elaborate wrought-iron affair with a single slab of green marble as its top, is both ornate and frolicsome. "It gives the room a garden feeling," says Rybar.

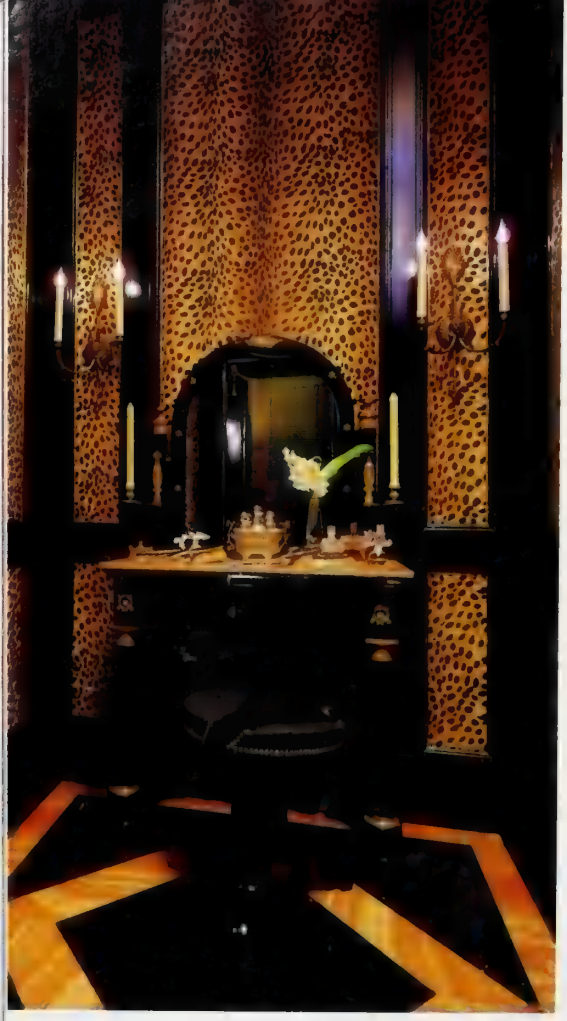
The powder room is similarly intended to amuse. Ebonized wood borders the jaguar-fabric panels, while the floors provide a dashing, almost jazzy display of black marble and gold onyx. Rybar points out that such extravagance, particularly in minor rooms, is characteristic of Italian palazzos: "If you go through them, you'll come to many small areas that are crazily done."

In the master bedroom, Rybar has installed an oversize four-poster. The individual posts, carved to resemble pineapple stems, join at the top in an



RIGHT: Trompe-l'oeil trelliswork, an 18th-century tapestry after Jean-Baptiste Huet the elder, and a table of green marble and gilt wrought-iron add to the dining room's gardenlike atmosphere. Chair fabric, Stroheim & Romann.





ABOVE "I told Valerian I wanted something very different," says Claudette Candib of the powder room. The ebony Empire *coiffeuse* is complemented by panels of jaguar-print velvet framed in ebonized wood. Sconces, Nesle.

intricate replica of that quintessentially tropical fruit. The bed and the windows are draped in a cotton fabric patterned after an eighteenth-century design. "At no point in the house do you forget that you're in the subtropics," Valerian Rybar says. Such thoroughness gives Tranquilla its distinctiveness, and enables it to fuse the hushed luxury of an Italian palazzo with the clamorous vitality of Florida's climate. □

RIGHT In the master bedroom, an antique tole pineapple finial crowns the elaborate *lit à la polonaise*. Bedcovering, drapery and armchair fabric (right) from Cowtan & Tout. The Napoleon III-style fauteuil from Frederick P. Victoria is covered in Brunschwig & Fils fabric. Deep-toned wallcovering, Manuel Canovas. Carpeting from Patterson, Flynn & Martin.



BUILT CIRCA 1835, IT IS ONE OF the earliest extant houses in Manhattan—a four-story dwelling located on a quiet street in Greenwich Village. The bone-spareness of its Federal brick façade belies the voluptuousness that waits inside: a jumble of prize possessions, a wealth of cryptic, colorful particulars. This is just as it should be, for the house belongs to the well-known dealer in decorative objects and furnishings, J. Garvin Mecking. Or Joseph Garvin Edward James William Mecking, to be exact.

"My maternal grandparents had twelve children, and not one of them except my mother had a child, so I had every son's name laid on me," he explains. "This was my parents' house," he adds. "I grew up here and I've lived here off and on for over forty years."

Much of that time, always cheerfully compulsive and unabashedly competitive, Garvin Mecking has been scouring the world's shops, fairs and markets, stalking what he calls " 'smalls'—the things that give a room its personality, objects that can't be created or reproduced today, accessories with a certain history or humor to them, from all periods and of every style, be it horn or wood or needlepoint." Keen of eye and fleet of foot ("If you can't move fast, don't move at all!"), he has returned again and again to this house from far horizons, laden with rarities, oddities and mere curiosities.

Sunlight falls through the double-height living room's tall windows, through panes of seventeenth- and eighteenth-century stained glass—mostly mythological scenes—that Mecking has been collecting in England and France, Italy and Spain for thirty years. A Dutch door opens on a garden where sit "the rarest of all iron chairs ever done" and where lie a pair of mid-nineteenth-century American ironwork deer. "I used to have six—a herd. Some were standing. I just couldn't keep them. How many could I have in this garden? How many could the ecology support? How many could I feed?" he laughs.

Mecking characterizes his domestic ambiance as "country-in-the-city." Except for a few little noises, he claims, you'd never know you were in New York. "I'm under tremendous pressure every day. If I switch my phone on at 8:30 A.M. it starts ringing at 8:32. I go around the corner to my shop, on East Eleventh Street, at ten, and by the time I get home in the evening all I want is peace and privacy —and this is it." Indeed, his rusticated stronghold looks like the kind of setting where someone churning butter wouldn't seem out of place.

Mecking recalls with amusement and chagrin the first shipment he sent back by sea from Europe. "A twenty-footer. I was twenty-five, I was a baby, and *boy*, was I a baby! I sold everything out for cost, and I loved every



Antiques dealer J. Garvin Mecking surrounds himself with a changing array of objects he finds abroad. His entrance hall features a painting of hounds after J. Wootton, and a Chinese ginger jar with unusual silver mountings. A 17th-century carved cherub is from the Zagreb Cathedral. Antler chair is circa 1860, and draw-leaf table is 17th-century style.

A Practiced Eye

J. Garvin Mecking in Greenwich Village

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DERRY MOORE





The living room contains a plethora of "smalls," as Mecking calls many of his objects. On an Art Déco marble console is a collection of Portuguese silver spice boxes, and an English student's lamp, 1865, with a silver-mounted hoof as its base. Porcelains include a Yongzheng ginger jar.

"I remember everything, everything I've ever bought and sold and where it came from and where it went to. I," he says proudly, "am an elephant."

penny that came in. I remember everything, everything I've ever bought and sold and where it came from and where it went to. I," he says proudly, "am an elephant."

As for his tempest-tossed treasures, "the most beautiful things I've ever had are now in the most beautiful apartments in New York—everybody else's house," he says. "I love to own something for a while, especially something I can't really afford to own, then sell it. Remember, I have the ability to replace, to grade up or down, because that's my job. I used to try to keep two or three things for myself from every shipment, but now I have no room left."

The unjettisoned spoils of Mecking's expeditions *are* crowding him out of house and home. Not for him the tyranny of rigid presentation. "I admit I like clutter," he says. "The object itself is important to me; the placement is not. I just love to move and move and move everything around. Suddenly there'll be two things instead of five. Or sometimes where there were two things, there'll be sixty.

"One of the first objects I ever acquired—I bought it in London, on Fulham Road," says Mecking, whose conversation is street-wise with place names, "is hanging in the entrance hall here. It's a painting by an itinerant English artist of a fat ewe." The hall walls amount to a canvas menagerie: a Stubbs tiger; then a horse, a ram, and some dogs, all by the nineteenth-century French painter Rosa Bonheur. "She's coming back very heavily," Mecking says.

"I'm mad about animals," he confesses, "but they must be pictorial or terra-cotta. Maybe that's because I live in New York City, where it isn't fair to keep live ones. I'd really love to be surrounded by them, but I had two dachshunds once who ruined more needlepoint rugs than you've ever seen in your life. Meanwhile I have one whole chest of drawers full of horse paintings, another filled with cat paintings, and a third with just dog pictures.

"I like to do what the Japanese do. Say they have four or five screens or scrolls. They bring out one or two, then after a time they put them away and bring another two out. I love the attitude of having something beautiful but not watching it every day, then bringing it back into your life—changing with the seasons."

In the living room two Italian silk wallhangings of the seasons, signed and dated 1620 ("I've got Winter and Spring," Mecking says. "I sold Summer and Fall"), flank an early-nineteenth-century pine mantelpiece. Nearby hangs a Japanese painted screen of a bluejay in a fall maple—"I bought that in England, way up in the Bristol area."

The deer that gleams eerily in a painting over the fireplace, Mecking explains, served as an advertisement hanging over the bar in an eighteenth-century English pub, "most likely the White Hart." Mecking's living room is a



Mecking satisfies his love for pets with likenesses. In a living room alcove three Austrian terra-cotta dog heads, circa 1860, hang above an Austrian painting of greyhounds. Mahogany étagères are circa 1820.



An 1830s Hudson River pine mantel holds a pair of 18th-century Luneville lions. Flanking the fireplace are 16-foot-long Italian appliqué wallhangings, dated 1620. Sofa and chair fabric, Brunschwig & Fils.



Dominating a library wall covered in dark burlap is a 19th-century French painting of a Sudanese warrior. Surrounding objects include a silver-mounted swordfish sword and a mahogany-framed conceit mirror.

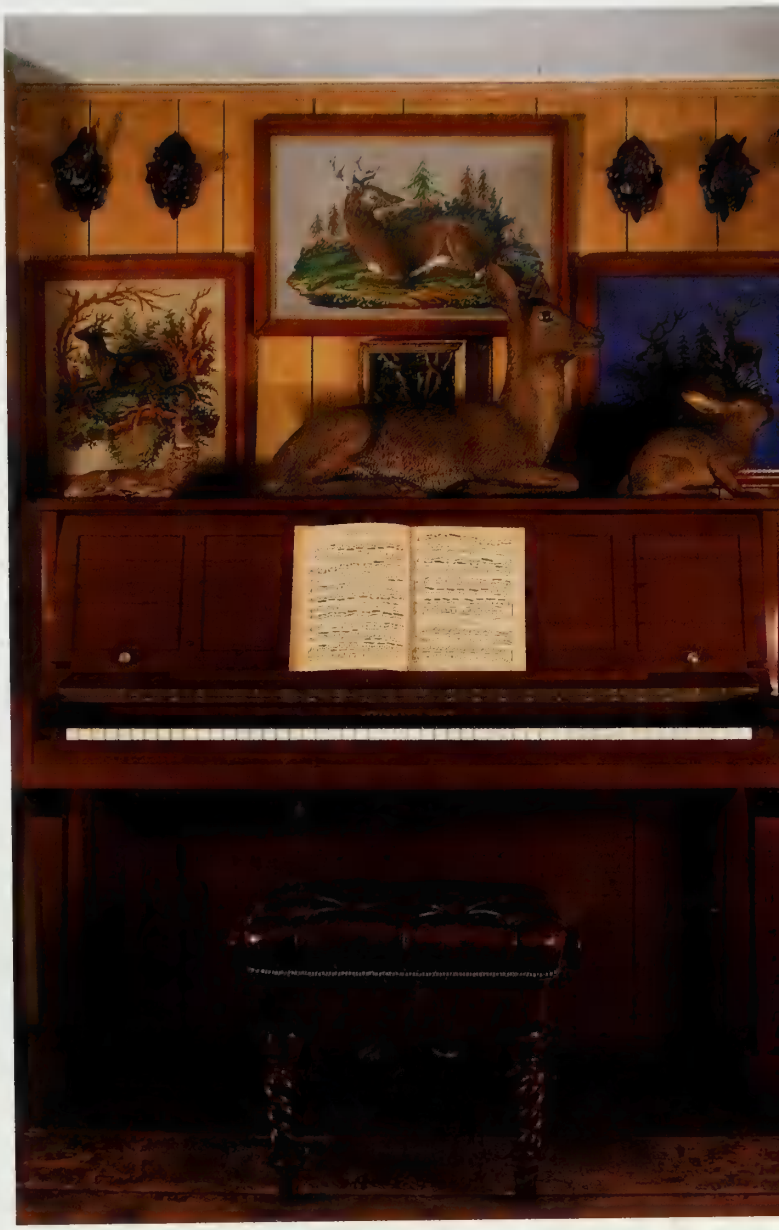
veritable forest, with assorted hoof lamps and an intricately constructed, three-tiered Austrian antler chandelier, circa 1850—the crowning glory of the room. "Most likely the best antler chandelier in the world," Mecking estimates, quick to add that "the horns weren't trophies, they were dispensable—just the horns the deer naturally shed every winter. I bought it over twenty years ago in London, in a shop on Kensington Church Street. There were three—I bought them all and kept the best." Underneath it, a needlepoint rug found in Boston, signed and dated 1868, sports a golden retriever.

RIGHT: The library's original pine floorboards set off two Syrian tables with mother-of-pearl inlay and an Egyptian Revival ivory-inlay chair. A Regency étagère featuring carved rams' heads is filled with more "smalls." At right, a 19th-century French articulated model of a stallion.


MIDDLE AGES
GREAT CATHEDRAL
ANCIENT HOME







LEFT: Providing interest in the master bedroom is a Scottish bleached-horn chair. French oils are of a lion and tiger. Over the bed is one of two dog paintings on tin, originally shop signs. ABOVE: On the piano are terra-cotta animal figures; above, Scottish beaded and needlework pictures.

Among the other objects plumping up the room: a rare 1840 English beaded chair with a fox and horse, and, sitting bewilderingly on the Gothic-style nineteenth-century table, a smaller revolving table used for displaying sculpture, which was shown at the Great Exhibition at the Crystal Palace in London in 1851. On the living room balcony, a table teems with all manner of Victorian objects—candlesticks, ashtrays, obelisks—made from cornish rock.

To all this the surfeited eye surrenders, and there is more. Dispersed throughout the house but concentrated in the library is Mecking's collection of . . . of . . . "Well,

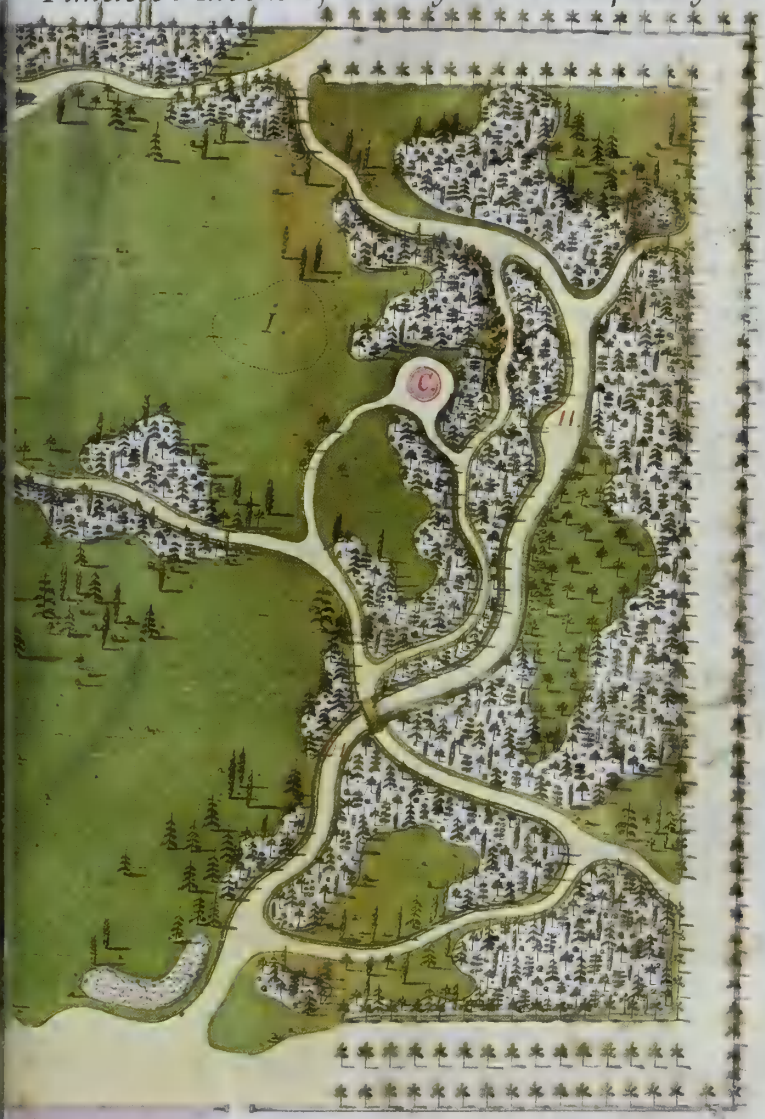
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Art: Gardens by Design



Design Project for a French Garden, Pierre-François Le Fort, 1788. Pen, ink and watercolor; 23⅜" × 37½". A windmill, pavilion and bridge in the Chinese style are among the finely drawn landscape ornaments intended to fancifully accent the informal expanse of an English-style garden. Hobhouse Ltd., London.

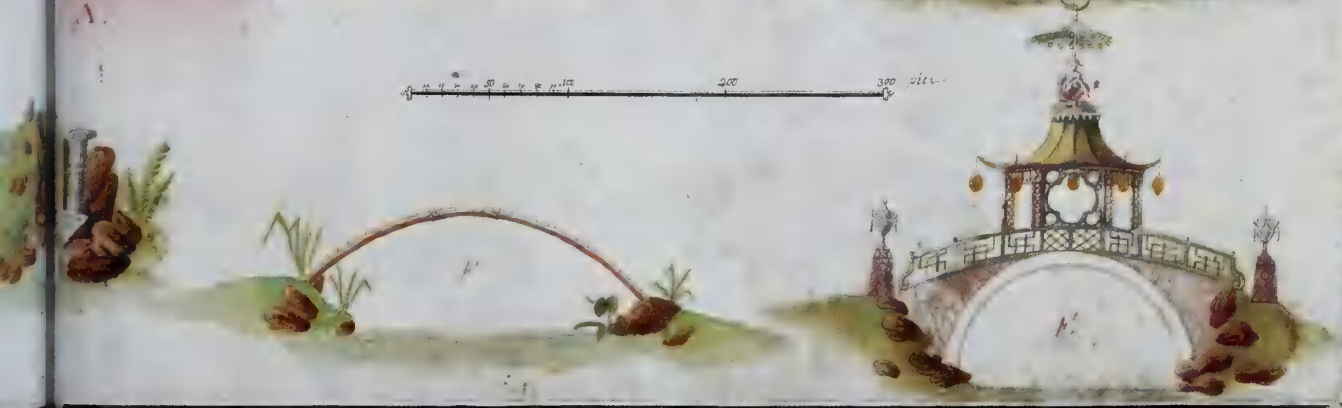
Timeless Havens of Beauty and Tranquillity

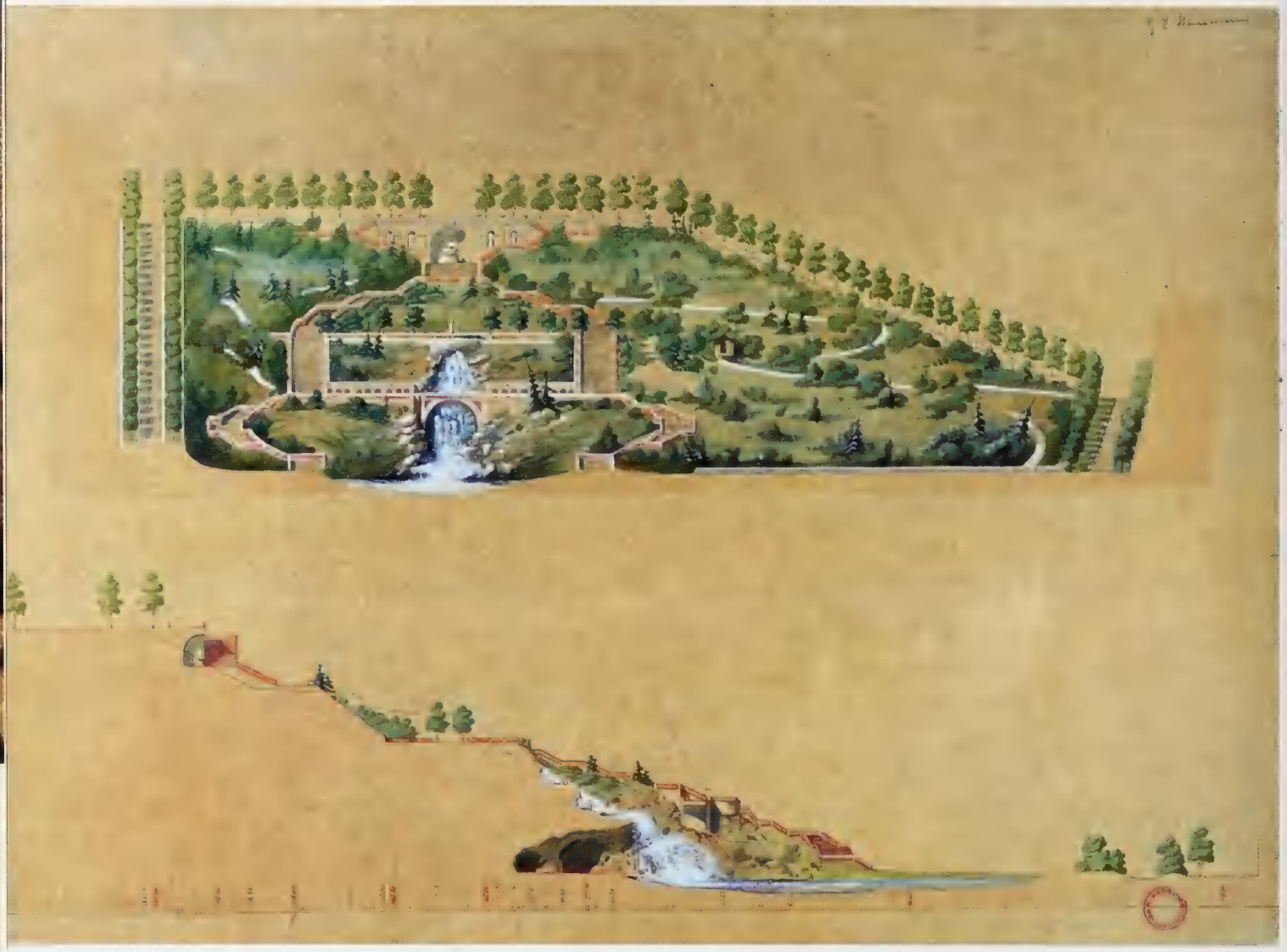












Design Project for a Montmartre Garden, Baron Haussmann, 1862. Pencil, pen, ink, watercolor and gouache; 14⅘" x 21". An unused plan for the park beneath Sacré-Coeur combines a central axis of cascading water with a picturesque landscape arrangement. Jacques Fischer-Chantal Kiener, Paris.

TEXT BY SARAH DRUMMOND

"GOD ALMIGHTY first planted a garden, and indeed it is the purest of human pleasures. It is the greatest refreshment to the spirit of man," wrote Francis Bacon early in the seventeenth century. The history of garden design alternates between creating the artificial and allowing the natural, between the wild and the tamed, the large scale and the small.

Certain gardens stand out as having influence far beyond time and place, and Pliny's is one such. Since the Renaissance there have been many attempts to reconstruct the villa and gardens Pliny the Younger (A.D. circa 61–113) described in his letters. His favorite (he owned several) was the Tuscan villa in the Apennines. "You would fancy that you were looking on the imaginary landscape of a first-class artist," Pliny wrote of the surrounding countryside. "From the terrace you descend by an easy slope, adorned by a walk enclosed with the tonsile evergreens shaped into a variety of forms."

Garden designers borrowed and developed many features from the ancient world throughout the sixteenth and seventeenth centuries in Italy, notably topiary, rows of classical statues, and waterworks, which became increasingly important. In 1644, the diarist John Evelyn, a keen and knowledgeable gardener himself, was highly impressed by the grotto at the Villa Borghese, which "represents, among other devices, artificial rain and sundry shapes of vessels, flowers etc. which is effected by changing the heads of the fountains." At Villa Aldobrandini near Frascati, he discovered "singing birds moving and chirping by force of the water," as well as the representation of a storm "with such fury of rain, wind and thunder, as one would imagine



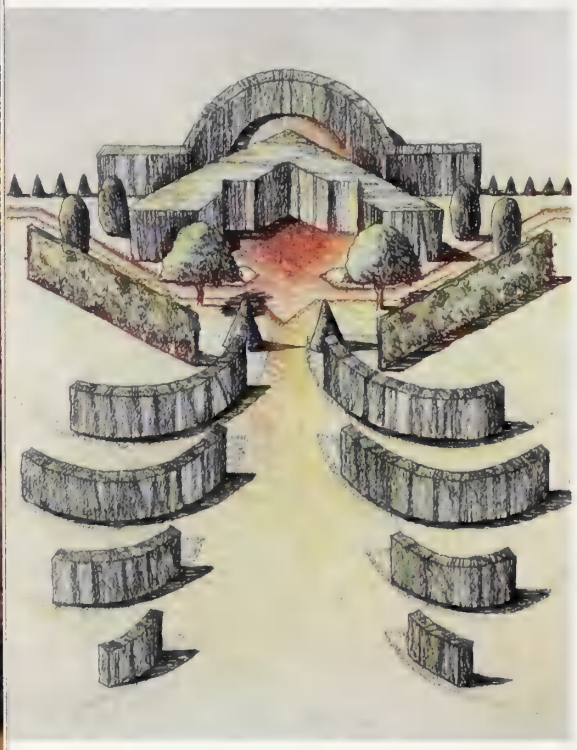
Design Project for a French Garden, circa 1920. Watercolor; 30" x 18". Redolent of the period's Art Déco and Neoclassical style, a garden design for the count and countess de Noailles employs a highly geometric formalism in its buildings and decorative plantings. Façade Gallery, New York.

oneself in some extreme tempest."

French formal gardens evolved from Italian designs, though in France the level ground meant views were best organized by a vista. Progressively, under a succession of famed gardeners—the Mollet family, André Le Nôtre (who worked at Vaux-le-Vicomte, Chantilly and Versailles)—the garden became an area where nature had been disciplined and tamed. Whereas the Italian villa was essentially a summer house, the French château was summer house, city house and hunting box. A sense of control emanated from the château, and it is from the château itself that the garden is best viewed.

Versailles was the supreme example, and in Louis XIV's day it was above all a water garden. The king spent huge sums there and at Marly, digging canals, moving and removing vast numbers of well-grown trees, installing fountains whose soaring jets relieved the straight lines of allées and clipped hornbeams. By contrast, the small royal garden at Trianon was famed for the "prodigious quantity of flowers, in pots which were set in the flower beds, so that they could be changed, not just every day if it was wished, but even twice a day if desired," observed Saint-Simon in his *Mémoires.* Le Nôtre remarked, in 1694, that there were two million flowerpots in use at Trianon. "You never see a dead leaf, nor any plant which is not in flower."

Versailles' influence spread far and wide, inspiring Nicodemus Tessin the Younger's work in the gardens of the royal palace at Drottningholm, near Stockholm, and Peter the Great's Peterhof in Russia; the aesthetics of symmetry and control were repeated at Schönbrunn and Nymphenburg, at Blenheim and Castle Howard, and



Design for a Passive Garden, Chip Sullivan, 1985. Ink and watercolor; 14½" x 10¾". In a series of experimental "passive gardens" for southern Florida, Sullivan integrates architectural forms with plantings, using hedgerows to filter the air and funnel breezes into the garden's center. John Nichols, New York.

in Colonial America. But in western Europe formality gradually gave way to a lighter, more frivolous mood. Chinoiserie seized imaginations for a brief period; pagodas, Chinese teahouses and bridges appeared in the most fashionable gardens and parks.

As the eighteenth century advanced, the English were fast changing to the landscape style, echoing the views of the countryside seen in paintings by Claude Lorrain—Stowe and Stourhead are two outstanding examples. William Kent, the greatest landscape gardener of his day, was particularly enthusiastic about building ruined temples. Gothic was fashionable too, for ruins, additions and follies; hermitages and grottoes were constructed, and some eighteenth-century landlords even hired hermits (and occasionally sacked them for their unchaste habits). Writing long after the event, Horace Walpole saw that the invention of the ha-ha marked the dividing line between formal gardens and landscape gardens by allowing the house and its gardens to blend with its surroundings. Indeed, Capability Brown—arguably the greatest of the landscape gardeners, who favored exaggerated contours and serpentine walks, islands and clumps of trees, ornamented summits and slopes, and introduced great irregular lakes—was criticized by some for designing gardens that could not be told apart from the surrounding countryside.

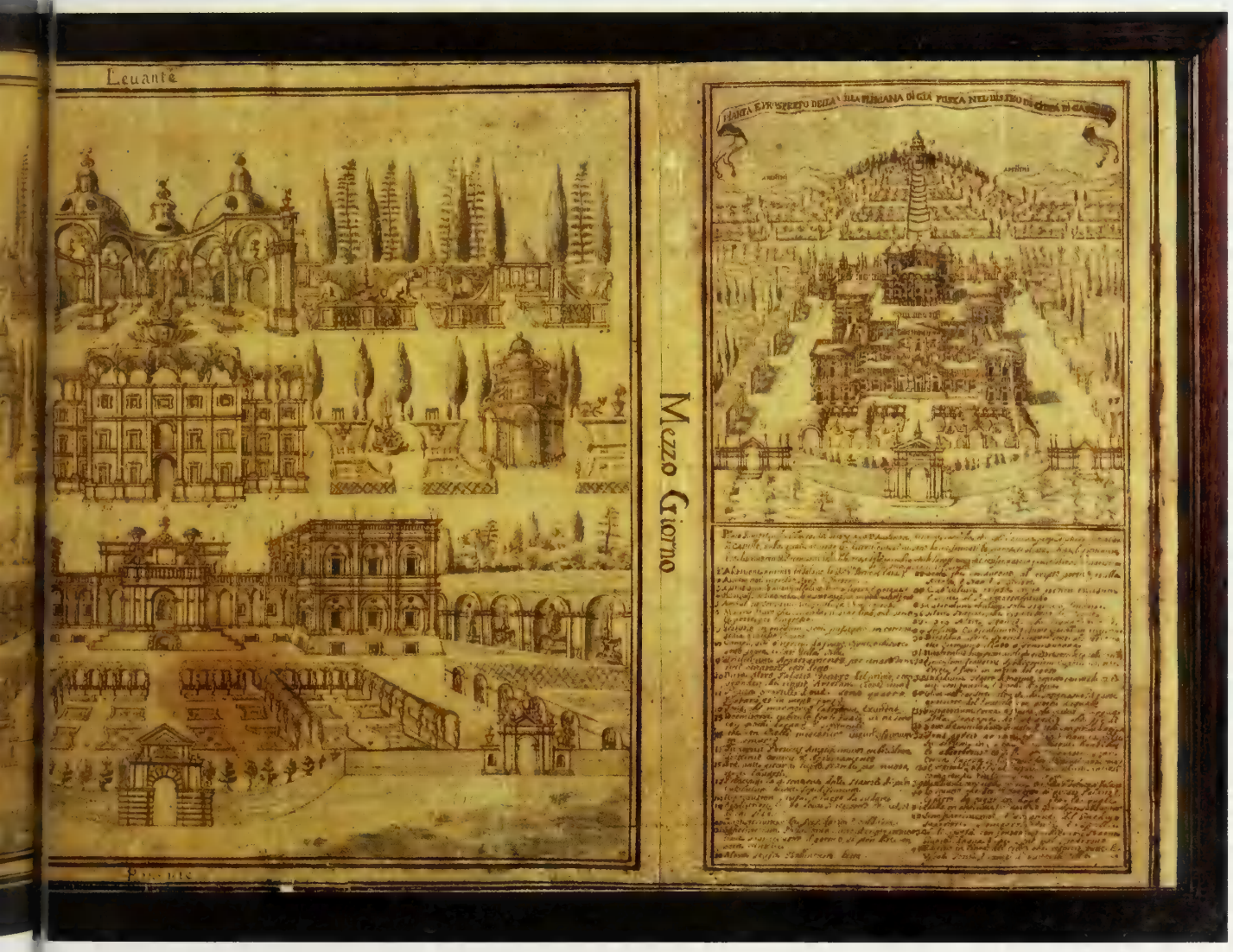
By the nineteenth century gardening on a more modest scale was greatly encouraged by both technological advances and by a flood of manuals, many of the latter started by John Claudius Loudon. The invention, in 1805, of the lawn mower revolutionized gardening and heralded, once again, the return to formality. Early advertisements for Budding's lawn mower show its rapid social progress, as the operator changes from a rustic to an elegantly top-hatted gentleman grooming the lawn of his villa. Vast quantities of exotic new plants and trees were imported, arriving in excellent condition due to the invention of the Wardian case (glass-sided, sealed, and with wooden ribs), while the development of the greenhouse meant that great carpets of bedding plants would become fashionable, complemented by gravel walks and statuary.

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LEFT: *Garden Detail for the Villa di Lainate*, attributed to Sandroni, circa 1790–1810. Sepia and watercolor; 20″ x 28″. The dominant grottolike design, contrived to blend with the landscape's natural elements, contrasts with the classical features that distinguished Italian gardens of the period. L'Archivolto, Milan. BELOW: *Design of Pliny's Tuscan Villa*, 17th century. Pen, ink and wash; 20¾″ x 50¼″. Pliny the Younger's famous letter describing his villa in Tuscany established the ideal for unifying landscape and architecture and inspired many 17th-century architects to reconstruct the plan for its elaborate grounds and buildings. Stubbs Books & Prints, Inc., New York.





When building a contemporary Houston residence, Charles Tapley was inspired by the late Renaissance—"a style of architecture," he says, "that can be enjoyed for its details or all at once."

Texas Formality

Traditional Overtones in a Contemporary Houston Setting

ARCHITECTURE BY CHARLES TAPLEY, AIA
INTERIOR DESIGN BY STEVE CHASE
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY RUSSELL MACMASTERS

"PEOPLE SAY THIS DOESN'T look like a typical Steve Chase house," says the owner of a contemporary Mediterranean villa in River Oaks, one of Houston's most elegant and architecturally decorous residential neighborhoods. "The house is very sophisticated," concurs the Palm Springs-based interior designer, who is noted for his inspired adaptations of southwestern themes, rich natural textures and earthy palette. "Houston really requires a much more urban emphasis than the kind of thing we do in New Mexico or southern California." But while the designer enthusiastically embraced the opportunity to adapt to the setting—"I loved working with the formality, the antiques," he says—it is Chase's typically light touch that gives the house a sense of comfort and lucidity.

The design represents a collaboration between Chase, Houston architect Charles Tapley and the spirited owner, a longtime Houston resident with very definite ideas about the ideal setting for her frequent formal and informal



The pool pavilion provides a bold backdrop for the glass-walled living room. To heighten visual interest, designer Steve Chase employed a variety of textures. "The owner didn't want any jarring contrasts, and I don't think she got any," he says. Carpet, Edward Fields; chairs, Wicker Works.

entertaining. "I didn't want the usual southern plantation, full of halls, where you have to go through rooms to get to rooms," she says. "I wanted something that could open up completely, where you could walk into the front of the house and see right through it." Tapley responded with a plan of unusual openness and continuity. Visitors arriving via the porte cochere are presented with a sweeping panorama through a vast, glass-walled living room and adjacent glass-enclosed loggia, out over a terraced pool area to the postmodern façade of the large guest pavilion.

Chase is a designer who takes great pains to respect the inherent architectural virtues of a space, and he worked hard to maintain the imposing yet surprisingly unintimidating scale established by Tapley. "The biggest challenge was coming up with furnishings that didn't look like they belonged in a dollhouse yet wouldn't block the view," he says of the living room. To establish the appropriate sense of proportion, Chase combined heavier furnishings, such as large granite-and-iron occasional tables and oversize, richly upholstered chairs, with a more modestly scaled neutral sofa and glass low table. Such touches as a nineteenth-century French console beneath a painting by Chagall, and the Déco-inspired brass torchères flanking the sofa, determine the décor's eclecticism—representative of the owner's diverse collecting interests. Yet much of the visual impact is in textural variety rather than line and shape. Natural-hued handwoven fabrics contrast with elaborately patterned cut velvet evocative of the Renaissance; a boldly patterned carpet complements the strong lines of the ceiling coffers.

Herringbone-patterned oak floors help to define the entrances to the smaller rooms on either side of the living room. While giving each of these spaces the distinct personality required by his client, Chase was careful to

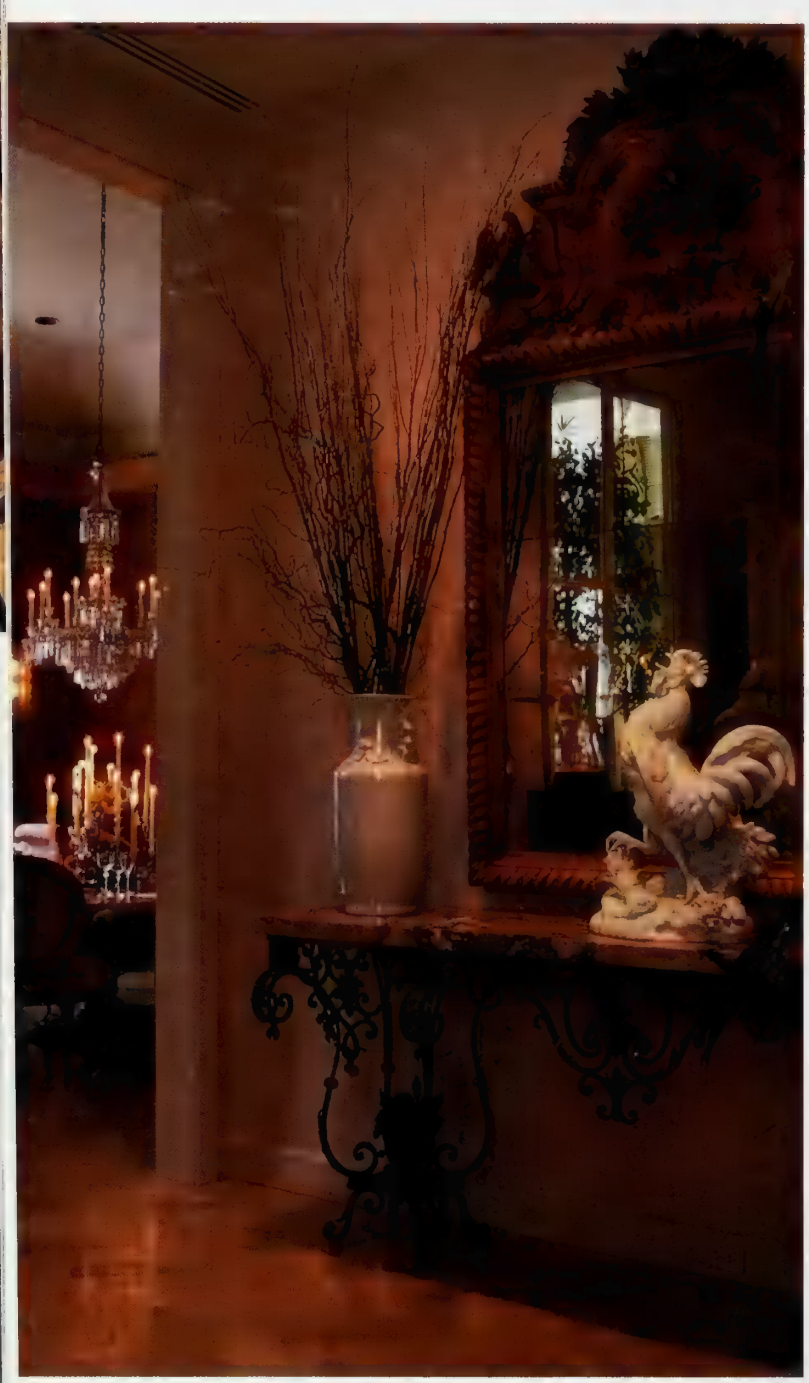


ABOVE: The owner's request for practical touches was realized in the tile-floored loggia, where electric sliding doors transform the enclosed room into an open patio. The *faux*-bamboo chairs are from McGuire.

OPPOSITE: "Steve created a special feeling in the library that expresses the tradition of the neighborhood," says Charles Tapley. Over the mantel is a Picasso linocut, *Large Head of a Woman with Decorated Hat*, 1962.



Chase was careful to maintain a broad thematic continuity. "I didn't want to end up with five different houses," he says.



maintain a broad thematic continuity. "I didn't want to end up with five different houses," he remarks.

A hallway furnished with a Régence-style marble-topped iron console introduces the dining room lined in salmon-colored damask, the most richly adorned room in the house. "I wanted to be able to seat twenty-four without it seeming like a restaurant," says Chase, who avoided monotony and added flexibility by dividing the seating into four discrete areas. Two arrangements of banquettes and skirted dining chairs, paired with marble-and-brass tables, are at opposite corners; Louis XVI-style chairs, finished in granite lacquer, accommodate eight in the middle of the room; and a small circular glass table, set next to the large rear window and surrounded by four wheelback chairs, is also used for intimate dinners.

The loggia, located directly behind the living room, is transformed from an enclosed room to an alfresco arcade by electric sliding doors. To enhance the transitional nature of the space, Chase used pickled-wood frames for the sofa and armchairs and *faux*-bamboo ovalback chairs that combine the casualness of outdoor furniture with the more formal lines of the furnishings within. Limestone capitals used as bases for glass dining tables echo the classical resonance of the barrel vault, while hand-painted canvas pillows and cushions bring together the colors of the adjoining rooms.

All three principals are immensely satisfied with the finished project. "I hope this house will represent a turning point in the stylistic evolution of River Oaks," says architect Tapley of this marriage of contemporary understatement and traditional grandeur. Chase is as pleased with what he didn't do as with what he did. "I think the spareness of the details makes the house fresher and less heavy than many in the neighborhood," he says, "yet the design still retains the essence of that grace and tradition." And the owner feels she has a house perfectly tailored to her polished but convivial style. "It conveys strength," she says, "but more importantly, warmth." □

ABOVE. In a hallway, a Régence-style console holds a porcelain rooster. The dining room's Waterford chandelier arrived in pieces from San Francisco—with a man to reassemble it. Chair fabric, Brunschwig & Fils.

OPPOSITE. Blue-and-white silk unifies the master bedroom. On the bedside table, a 19th-century Chinese *sancai* vase now serves as a lamp. Adorning the round table is an arrangement of family photographs.





Blue Ridge Variation

Augmenting a House in the Virginia Horse Country

ARCHITECTURE AND INTERIOR DESIGN BY O'NEIL & MANION ARCHITECTS, AIA
TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY PING AMRANAND

ABOVE AND BELOW: A late 1890s Queen Anne-style house in the Virginia horse country displays original gables and a modern addition designed by O'Neil & Manion Architects.

OPPOSITE: A newly built arched window, which frames ample views of the horse pasture and barn, is an abstraction of the existing Palladian window in the house's attic gable.

NORTHERN VIRGINIA'S hunt country has a well-founded image: stately columned mansions, rolling meadows, and a culture centered on chestnut quadrupeds. But no stereotype is perfect, and at one horse farm in these fertile Blue Ridge foothills, reality once gyrated off-center.

"Fifteen years ago the place was a sort of way station for demonstrators," one of the present residents recalls. But the bohemian atmosphere did not last long, for "the owner couldn't continue supporting their lifestyle." Thus the present owners (then a young couple with three small children, five horses, a dog and a cat) took over the two-hundred-acre farm with its red barn and late 1890s Queen Anne-style house.



Even before its brief era as a shelter for the protest movement, the three-story frame house was moderately atypical for the area. And under that elaborate McKinley-administration roof, behind those gables and bays, lay serious handicaps to open and informal living. The kitchen was too



small for the large and active family that wanted to congregate there. With seven bedrooms, the house had only two baths. The owners tried adding a bath and a half, and "made an unsuccessful addition to the kitchen." That room was still inadequate in size, and not well organized. The plan of the main floor simply was not working.

Enter Sara O'Neil-Manion of Bethesda, Maryland, a principal in the firm O'Neil & Manion. "We'd seen her work in Washington and decided to ask her if she could open the house up," one of the owners says. O'Neil-Manion was struck by the family's way of life, by "how easy and informal everybody was."

"We determined how much space they needed for their activities, and then we started thinking about proportion and scale. We recommended an addition," the architect says. "Only then could they have a well-defined entrance area, a large efficient kitchen, and a family room from which they could see their fields.

Arriving at the correct exterior design posed intricate decisions, some dictated by the towering late-Victorian complexity of the house. The addition had to be appropriate to the main structure, and in such harmonious balance that it would not detract from the original's character.

Working with her husband and partner, William C. Manion, Sara O'Neil-Manion found an answer in the house's Queen Anne cross-gable roof, and in the Palladian windows of the attic gables. "We picked up on that arch and repeated it," she says. "It's true to the basic character of the house. But this was to be clearly a modern addition, and we didn't want to replicate too much. That would have left us with a historical reproduction." They successfully restated the gables, arches and overall angularity, but avoided some of the Victorian flourishes of the original.

Vistas from the new interior cover fields to the south and west, where some of the owners' more than twenty horses are certain to complete an ideal Virginia tableau. The north side is closed completely against winter winds off the Blue Ridge.

The renovation and additions have also led to a new orientation for the house: the back door is now acknowledged as the main entrance. "It's the new American tradition," laughs O'Neil-Manion. "The only time they use the front door now is to get to the swimming pool." The architects made it official by adding a portico at the back entrance with a peaked roof and arch to complement the rest of the house, new and old.

The original structure remains as before, a traditional and comfortable setting for a variety of antiques: Staffordshire dogs, Russian silver, Chinese porcelain, a portrait of Ulysses S. Grant. But the family spends most of its time in the addition.

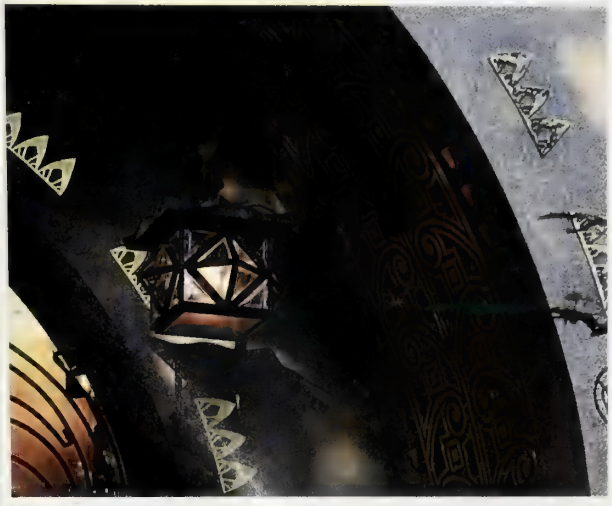
"This is where we live," says one of the owners. "We asked Sara to open the house up, and she gave us just what we needed."□



ABOVE: The architects' prime objective in designing the addition was to create "a light, airy structure, reminiscent of a Victorian gazebo, to contrast with the solid massing of the house." Antique merganser decoy, right.

OPPOSITE: The "great room's" wood-burning stove reflects and repeats the arch motif, as do the colorful chairs. A baseboard molding of Mexican tiles adds a unifying band around the room. Picture tiles line the stove niche.





Historic Architecture: Joseph Maria Olbrich

A Jugendstil Design at the Mathildenhöhe Artists' Colony

ABOVE: Gilded ornament surrounds the front door, created in sinuous shapes of glass, wood and wrought iron. LEFT: A beveled-glass lantern.

TEXT BY JOSEPH RYKWERT
PHOTOGRAPHY BY JÜRGEN BECKER

Viennese architect Joseph Maria Olbrich was brought to Darmstadt, Germany, in 1899 by Grand Duke Ernst Ludwig to work at the Mathildenhöhe artists' colony. There he designed a house for furniture manufacturer Julius Glückert. ABOVE: In the living room of the Glückert House are stenciled walls and bookcases designed by the architect. RIGHT: The round shape of an entrance door was one of Olbrich's favorite motifs. Paneled in marble and crowned with a fluted frieze, the hall has a floor surfaced in a checkerboard pattern. FAR RIGHT: A door handle by the architect.







"There, art will be presented, music heard, conversations exchanged," Olbrich said of the ideal living room in the artists' colony. He gave the Glückert living room a massive fireplace flanked by murals lit with electric bulbs.

THOUGH HESSE-DARMSTADT may seem just a remote and insular German dukedom—and Darmstadt itself a sleepy country town—since the middle of the eighteenth century it had a succession of remarkably cultured and enlightened rulers, and appeared in mondaine chronicles in 1894, aglitter with stars and tiaras, when the reigning duke's sister married Czar Nicholas II of Russia. The wedding was commemorated by the building of a tiny Russian Orthodox chapel, all gilt onion domes and mosaic icons, on the Mathildenhöhe, the hill overlooking the town, which until then was simply covered by meadows around its water reservoir.

That grand duke, Ernst Ludwig, had very definite and rather cosmopolitan literary and artistic inclinations, and indeed considered himself something of a man of letters. He had been (partly) brought up in the household of his grandmother Queen Victoria, and had acquired a taste for the latest English interiors. One of his first commissions on inheriting the dukedom were some rooms in his Darmstadt residence from C. R. Ashbee and M. H. Baillie Scott. But his plans were more ambitious. He set out to make his capital into a cultural and artistic center—above all a center of the latest in craft and design. To that end he designated the Mathildenhöhe an artists' colony.



Stenciled decorations, including a mirrored and painted design at the landing, enrich the staircase, where a glass-and-wrought-iron lantern at the newel post contains a glistening golden ball. The gallery leads to the bedrooms.

His was not to be the old-fashioned princely patronage of painters and sculptors to glorify a reign but an attempt to leaven and revive the decorative arts of his principality (and indeed of all Germany) by enlightened example: Select artists were put under contract, which included a salary and a loan to build a house. An impressive studio building was the first construction of the colony, while an exhibition hall and festival theater were also planned.

The public exhibition of 1901 was called "A Document of German Art," and lasted for five months. It was accompanied by much trumpeting: concerts, performances, even "happenings"—all to give the enterprise appropriate publicity. There were crowds of visitors, though some of the "Symbolist" tableaux staged on the Mathildenhöhe were thinly attended by the Darmstadt burghers. And there was some huffing and puffing from jealous rivals.

To organize it, design the buildings and most interiors—but above all to bring an air of Viennese charm and cosmopolitan gaiety to stolid German Darmstadt—the duke enticed Joseph Maria Olbrich, who had already made a brilliant career as the most promising disciple and chosen heir of the grand old man of Viennese architecture, Otto Wagner. What had particularly impressed the duke was





ABOVE: The artists' colony is situated on a small hill, where a Russian Orthodox chapel (right) was built in 1898–99. The reflecting pool dates from 1914. To commemorate his second marriage in 1905, the grand duke commissioned Olbrich to design a wedding tower (left and detail right). The colony's exhibition building, also by Olbrich, is at center. LEFT: A photograph of Joseph Maria Olbrich in 1906.



the building of the Secession, the art gallery that the rebelling Austrian artists (Olbrich was one of three architect members of the group, which included Josef Hoffmann and Koloman Moser) had built in 1897–98.

Olbrich was not only well known as a decorator and architect but also much in demand for graphics of all kinds. For the Austrian pavilion at the Paris Exposition of 1900 he had designed an opulently furnished Vi-



ennese Room. In the German pavilion of the very same exposition, a furniture manufacturer named Julius Glückert created a Darmstadt Room, on which Olbrich collaborated with other members of the artists' colony. This fit in perfectly with the grand duke's plans. One of the first houses (besides Olbrich's own) in the colony was to be completely furnished from the Glückert factory, ready for occupation, and sold off as it stood. But Glückert was so pleased with the house that he maintained it as a showplace for his works, having the furniture rearranged and occasionally refurbishing an entire room as he produced new lines. Next to it Olbrich designed a smaller house for the sculptor Rudolf Bosselt. When Bosselt could not afford it, Glückert took the house over as his own home. These came to be known as the "big" and "small" Glückert houses.

Although you see the "big" house from a number of vantage points as you walk around the Mathildenhöhe, you enter it from a side alley that separates it from Peter Behrens's house, built at the same time. The dour Behrens, who was to become the world's first truly industrial designer, was the only one of the grand-ducal artists who came to Darmstadt on condition that he could design his own home; he also projected a vast festival theater. Overweeningly ambitious, he soon came into conflict with the grand duke and with Olbrich, so he sold his house after living in it for only two years, moving to Düsseldorf and later Berlin. His own house was the only permanent contribution he made to the colony.

At the Glückert House, stucco relief ornament on the upper south façade represents stylized trees. In addition to Glückert's house, Olbrich designed and built several other residences at the artists' colony, which he planned to fit into an overall scheme. "All the houses will be grouped around a forum with specially laid-out paths, gardens, lamps, fountains and flower beds, all bound in a unity," he wrote.

Olbrich had meanwhile become the grand duke's chief advisor on all matters artistic and cultural, and was constantly redecorating the various Hesse-Darmstadt residences; in Darmstadt he was considered the ruler's confidant. He was enormously

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BAY HIPPISLEY

Antiques: Companions for Flowers

Vessels That Enhance the Gifts of Nature

TEXT BY JOHN GRUEN

CONSIDER THE FLOWER VASE. It is an object of promise and duality. Promise, because its fulfillment occurs when living stems and petals complete its function, yielding a oneness that seems inevitable yet charged with choice. Duality, because the flower vase bereft of flowers still communicates its own atavistic powers.

From the first, the vase has stood for the cosmic waters, as well as the matrix or the feminine receptive principle. It has symbolized fertility, acceptance, the heart, and has often been associated with the Tree of Life. Indeed, the vase as symbol has a cross-cultural and religious history of astonishing dimension and diversity.

ABOVE: *Vase,* French, Daum, Nancy, circa 1900. Cameo glass; 8⅛" high. A carved cameo relief of stylized tulips resounds with the Art Nouveau passion for undulating floral ornamentation. Kenneth Barlow Ltd., London. OPPOSITE: *Tripod Bulb Bowl,* Chinese, Song Dynasty (A D 960–1279). Jun porcelaneous stoneware; 8¾" diameter. During China's classical age, an appreciation for flowers contributed to the increased production of containers for plant cultivation. China House of Arts, New York.



To the Egyptians the vase was an emblem of Osiris and Isis, representing the heart and the energizing powers of nature. To the Chinese it is a symbol of perpetual harmony. In early Christian art a vase containing a lily is often part of the Annunciation.

How appropriate that the flower, in all its guises, echoes the vase in symbol and meaning. Like the flower, the vase opens and expands from the center outward. Like the vase, the flower is fragile. Many vases reflect the flower—its bud or seed pod.

These linkages are often reflected in the decorative elements of the flower vase or in the vase itself, and throughout the ages ceramicists, craftsmen, artisans and artists have placed their talents in the service of vessels that in themselves have formed a tradition rich in history and symbolic allusiveness.

With the austerely wrought vases and bowls of the Song Dynasty (A.D. 960–1279), we are placed in touch with perhaps the most sophisticated of the Chinese ceramicist's inventions. It is during this period that the potter created the simplest and most refined of forms and through high-fired glazes produced elegantly unforeseen colors—magical tints of opalescent depth.

In particular the Jun wares, with their blue-gray color and tinges of reddish purple, display a refinement unequaled in the history of Chinese pottery. Often these bowls became ceremonial in nature when combined with a particular flower. Thus a narcissus bowl was a harbinger of good fortune in the Chinese New Year as well as a symbol of introspection and self-esteem.

The Edo period in Japan (1615–1867) was one of luxury and affluence, and many of the greatest names



RIGHT: *Tulip Vase*, Dutch, circa 1690. Delftware (tin glazed earthenware); 11¾" high. Exotic birds and flowers enhance a double-gourd-shaped vase, emulating the blue decorative patterns and form of Chinese porcelain. Earle D. Vandekar of Knightsbridge, Inc., New York.

BELOW: *Caisses à Fleurs*, French, Sèvres, 1757. Soft-paste porcelain; 5¾" high. Painted reserves depicting pastoral scenes and garden implements enrich a pair of *rose Pompadour* planters shaped like miniature orange-tree tubs. The Antique Porcelain Co., New York.



BAY HIPPISLEY



FELICIANO

in pottery were established at that time. From richly patterned cloisonné to the sensitive motifs of Kakiemon porcelains with their extraordinary use of form and color, the Japanese potter produced works that inspired a cult for *japonaiserie* in the nineteenth-century decorative arts of Europe that rivaled the established Chinese taste.

Delicate designs of cranes, herons, bamboos and grasses were among the typical motifs of the Japanese vase of the early nineteenth century. Spare in decoration, these floral vessels reflect a purity of form, evanescence of color and certainty of hand that make the works stand as examples of Japanese pottery at its most accomplished.

For centuries European potters and porcelain manufacturers attempted to emulate the supremely delicate blue-and-white wares of the Orient. If the imitators never quite attained the porcelain glories of China and Japan, their efforts produced an altogether new and viable genre in delft pottery and in early Meissen porcelain.

During the seventeenth century the Dutch, English and Portuguese produced a soft, buff-colored earthenware onto which they applied an opaque white glaze to imitate the appearance of Chinese porcelain. This they decorated with blue designs—flowers, exotic birds, rockwork and the like—and the genre was born.

Among the most prized forms were Dutch delft blue-and-white tulip vases. Often architectonic in concept, these complex vessels took on the formal semblance of the obelisk or the pagoda, and their upward-rising spouts or nozzles suggested the cornice or sculptural elements of European architecture. It was the

engravings of Daniel Marot, court architect to William III, that significantly influenced the blue-and-white decoration on delft wares. Other types of tulip vases were created in the gourd or double-gourd shape.

The royal luxuries of Sèvres have been celebrated in sumptuous beauty and variety, never more tellingly than during the reign of Louis XV, when the flower vase became an object of decorative exuberance and flamboyant workmanship. Modelers, enamelers, painters and gilders produced the widest array of shape and design, all for the delectation of the French aristocracy.

Madame de Pompadour's collection of Sèvres included numerous vessels, as did those of other members of the court of Versailles. It was an age when Sèvres porcelains constituted the last word in decorative fashion. From dinner services to plaques destined to adorn furniture to urns and sconces, Sèvres invariably reflected the grandeur of royalty.

Exquisite in every way, Sèvres containers, which sometimes came in pairs, adorned an age of grace and formality. With superb colors, including *gros bleu*, turquoise, yellow and *rose Pompadour*, and rich gilding and painting in the manner of Boucher, they offered a dazzling blend of craftmanship and ornamentation.

Clearly the vase has been and continues to be a major adjunct of the decorative arts. From the wares of Moorish Spain to the luster of Renaissance Italy, from the blue-and-white traditions of the Orient to the treasures of delft, from English pewterware to the elegance of French Art Nouveau glassware, the vase is an object of constancy and regeneration.

In Romans it is written: "Hath not the potter power over the clay, of the same lump to make one vessel unto honor, and another unto dishonor?"

Surely, in a literal sense, the vessel "unto honor" might well be the flower vase, for it continually and movingly honors and underscores one of man's most civilized and civilizing inventions.□

How appropriate that the flower, in all its guises, echoes the vase in symbol and meaning. Like the flower, the vase opens and expands from the center outward.

BELOW: *Vase*, English, Liberty, 1900–20. Pewter; 8" high. An unadorned, bulbous design reflecting the modern penchant for purity of form breaks from the Celtic-inspired ornamentation most commonly associated with Liberty's Cymric silver and Tudric pewter wares. Editions Graphiques Gallery, London.

OPPOSITE: *Vase*, signed Ichiryuken Tomonobu, Japanese, Late Edo period (1716–1867). Iron, gold, silver and cloisonné; 11" high. Disparate metals constitute the vessel's elegant form, not unlike the work of swordmakers who turned their skills to decorative objects as the samurai era waned. Naga Antiques, Ltd., New York.



BAY HIPPISLEY







ABOVE: *Portrait of Countess Marie de Castellane, Princess Antoine Radziwill*, 1864, by Leickert is reflected in an 18th-century silver-framed *miroir de toilette* in the entrance hall of Princess Jeanne-Marie de Broglie's apartment.

RIGHT: A drawing in India ink by Henri Michaux hangs above the salon's mantel, set with 17th-century Nevers *Bleu Persan* faience. At left is a large 1965 oil by Dado. An antique, Kashmir shawl drapes the round table.

"I'M A DUCK OUT OF water—and if I'd lived out my allotted fate, I wouldn't be *here*."

The duck in question is a handsome woman with a brilliant smile. "I might have been a 'society' figure and left it at that," she says. "But luck and perhaps some deeper impulse decided otherwise."

Princess Jeanne-Marie de Broglie, seated in the director's office at the Paris headquarters of Christie's France, retraces with amusement the path that led to the fascinating job she now holds. The daughter of Princess Radziwill and the duc de Maillé, she is Polish and French, and recognizes in herself a profound and contradictory duality in which melancholy confronts joie de vivre. "I do feel more Slav than French," she laughs.

"I suffered through my childhood with a certain degree of impatience," she says. "My brother and I lived on my father's estate at Châteauneuf-sur-Cher. I spent five years at boarding school and we had lots of friends. But I thought our summer vacations would never end. They were three months of well-bred boredom: reading and riding in the pony cart."

The years sped past, one much like

A Connoisseur's Esprit

Princess Jeanne-Marie de Broglie's Apartment in France



TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY DERRY MOORE

another, and the little girl who was anything but "model" turned into a young woman determined to see the world at all costs. "I married, and stayed married for twelve years," she says. "With a diploma from the Institut d'Art et d'Archéologie, I was totally involved in whatever was visual, always with a particular leaning toward contemporary art."

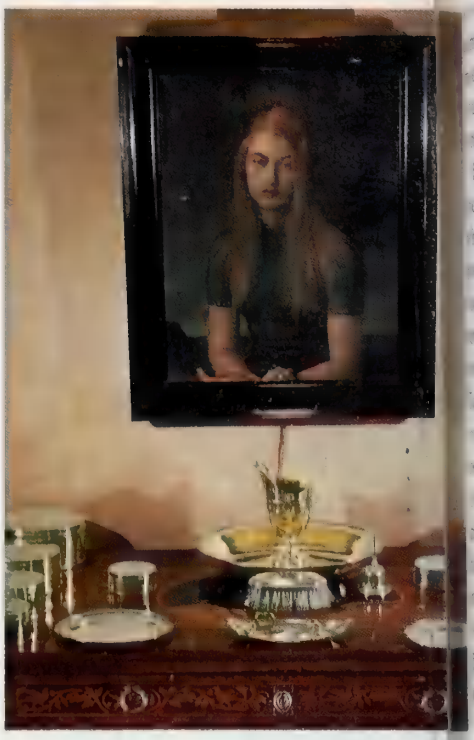
At the newly opened Daniel Cordier gallery she began to acquire the trained eye that was to play so essential a role in her life. For three years, a happy mélange of luck, talent and good connections in both the beau monde and the arts prepared Princess de Broglie—without her realizing it—for the post Christie's was to offer her in 1968.

"I accepted with some trepidation," she says, "never having had a career, and suddenly found myself in the Paris office in charge of everything to do with hiring, administration and Christie's sales in France. I specialized in modern painting, which I was beginning to know well. I was particularly under the influence of the Surrealists; Max Ernst especially was a much-admired friend, and later Jean Dubuffet taught me an enormous amount."

The princess's cultivated background and natural authority won her immediate acclaim. "The apartment I chose wasn't quite a case of the famous love at first sight we all hear about, but something about this place attracted me—a warm, intimate feeling. Perhaps it was the low ceilings. I redid it bit by bit, eliminating anything I felt was just middling and replacing it with outstanding pieces like the three Nevers vases on the salon mantelpiece. My friend Henri Samuel gave me helpful advice."

There is a family atmosphere here, a mixture of central Europe and traditional France, with an engraved-glass Radziwill marriage goblet perched on a table made in Aleppo, next to a Directoire bergère. It is a place where every object has a story; the pieces belong to history and reflect the imperious taste of their owner in the interplay between past and present.

Princess de Broglie gives successful dinner parties here at small tables dispersed throughout the apartment—perhaps when an opera singer she



ABOVE: Jean-Claude Fourneau's portrait of Princess de Broglie overlooks a silver-gilt toilette set made for a Radziwill wedding.

There is a family atmosphere here, a mixture of central Europe and traditional France.

BELOW: *Portrait of Prince Dominique Radziwill*, 1921, by Polish painter Boleslaw von Szankowski, is flanked in the study by a 1904 Jacques Villon lithograph, left, and Jean Dubuffet's *Grimpe Mottes* collage, 1958. On a bookshelf is a Picasso ceramic. Antiques include a Swedish Biedermeier sofa.



knows is in town, or a friend's book is coming out, or a composer is premiering a new work. She mingles young artists with the older friends to whom she is always loyal.

Her curiosity extends to the rest of the world. She has traveled everywhere, often under surprising conditions. "For a long time," she says, "come what may I would visit a different country every year. I especially loved discovering the Middle East; Turkey and Syria fascinate me. On my own in 1960 I took the Trans-Siberian Railway to China. To me traveling means adventure. You can't find out what a country is like by flitting from one luxury hotel to the next. In 1968 I visited Pakistan and Afghanistan, and last winter I went by Land-Rover from Ouagadougou to the coast of Togo.

"But where would I find the time now?" For sixteen years Princess de Broglie presided over Christie's operations in France, and two years ago she was appointed chairman of their operations for all of Europe. She sits on the board of Christie's International, which maintains branches in nearly every European country. "I'm responsible for seeing that they all run properly," she explains. "I must be at all the really important sales, a duty that is frequently a pleasure."

Some sales, in fact, are steeped in a heady composition of suspense, emotion, nervous tension and the occasional *coup de théâtre*. There are "nostalgic" sales at which certain works Princess de Broglie likes resurface, only to depart again a moment later in some other direction.

What's striking about Princess de Broglie is the cheerful zest she brings to life. In her salon hangs a portrait by Jean-Claude Fourneau of a somewhat sulky young woman, but many years have gone by since she pushed wide the château gates to go forth into a world about which she wanted to know everything. Princess Jeanne-Marie de Broglie today is a radiant woman who clasps tightly the golden keys to her freedom: determination and intelligence. □





ABOVE: The guest room displays watercolors by architect Mogens Tvede and a Kangxi jar. BELOW: A self-portrait by Henri-Joseph Harpignies hangs above a Charles X bed made for the duchess de Berry. A group of family miniatures surround a 1930 drawing of Princess Dolly Radziwill.

Portraits in Style

David Mode Payne's Paintings of Interiors

TEXT BY MICHAEL M. THOMAS

OPPOSITE: Louis XVI furniture and decorative moldings enrich the morning room of Mrs. Reginald B. Lanier's Murray Hill home—one of a series of room portraits depicting the Lanier residence, rendered in 1981 by Payne. Here, striped wall fabric dramatically sets off the painted mirrors and white woodwork.



PHOTOGRAPHY COURTESY THOMAS J. PAYNE

A modern practitioner of an age-old painting tradition, David Mode Payne spent a lifetime recording the "interior landscapes" of America's palatial residences. ABOVE: The entrance hall at Beaulieu, the Newport residence of the late Wiley T. Buchanan, Jr., and Mrs. Buchanan, opens onto a terrace with a view of the sea.

OPPOSITE: In addition to portraying the residences of prominent New Yorkers, Payne also captured the style of Chicago's social elite, as in this rendering of Mr. and Mrs. William Wood Prince's drawing room, where 18th-century French furnishings and boiserie contrast with an English Adamesque carpet.







Mrs. Lila Tyng, a friend and patron of Payne, engaged him in 1961 to paint her Louis XV Drawing Room, which derives its name from the gouache wallpaper commissioned by Louis XV that adorns the room's walls.

IN THE INTERESTING WAY posterity has of working things out, a small midwestern town has ended up as the repository of an engaging trove of East Coast social history. This is a group of approximately two hundred oils, gouaches and watercolors comprising the artistic estate of the late David Mode Payne (1907–1985), who for fifty years portrayed the habitations of the wealthy society of Newport and New York.

In these interiors lived the descendants of Edith Wharton's world, and indeed Payne is very much the artistic successor to Edith Wharton's friend Walter Gay (1856–1937), an artist who depicted a subculture through its possessions.

The painting of property has a perfectly legitimate pedigree. In the Whig eighteenth century, dominated by a society David Cecil described as the most agreeable ever created, painters like George Stubbs and Johann Zoffany raised the depiction of men's possessions, from horses to homes, to a very distinguished level of art. In the main, however, paintings of interiors are useful and entertaining for the record they give us of the way people of substance fitted themselves out domestically at a given time and place.

Indeed, it seems fair to say that Payne's work is likely to give us about the best visual record of certain upper-class circles in the United States. This was, by and large, not a flamboyant society craving to be portrayed by a Sargent or a Boldini. Its life was essentially closed off from general attention, fortified by walls of privilege and discretion. Its doors were seldom opened to the curiosity of a large, potentially imitative public, or to those whom it considered parvenus, seeking to buy overnight what it had taken these families at least two generations to accumulate and arrange.

Newport represented the social apex of a mercantile society that had possessed its money long enough to be comfortable with it. The aggressive grandeur that had characterized the resort at the turn of the century, as well as the white-flanneled flamboyance it sported during the twenties, gave way after the war to a more



In Payne's painting of another Lanier interior—the library—an appreciation for Chinese porcelain and other objets d'art is revealed by the numerous pieces appointing the fireplace mantel and ormolu-mounted *bureau plat*.

circumspect—if no less imposing and, to the outsider, daunting—social and sporting life. It was a society whose members knew each other, liked it that way, and kept it that way.

Nevertheless, like any grande dame, Newport liked the way it looked, and wasn't above sneaking an occasional peek in the mirror. David Payne, for all that he professed himself a midwestern country boy, seems instinctively to have known precisely how to capture its preference for those spacious, sunlit interiors from whose high formality the awareness of Newport's extraordinary natural beauty is never absent.

Born in Fulton, Missouri, and educated at Westminster College and New York's Parsons School of Design, Payne had the right touch. Through the years, the commissions flowed in from the best names. In Newport he painted the cottages of Slocums, Ishams and Grosvenors, Miss Julia Berwind's The Elms, and Wiley T. Buchanan's Beaulieu—once the home of Astors and Vanderbilts. He painted the Murray Hill home of Mrs. Reginald B. Lanier and the Chicago apartment of the William Wood Princes, the Rockefeller guest cottage at Pocantico Hills, and the beautiful New Jersey house of Mrs. Lila Tyng,

This was, by and large, not a flamboyant society craving to be portrayed by a Sargent or a Boldini. Its life was essentially closed off from general attention, fortified by walls of privilege and discretion.



Accents of morning sun highlight the Italian tile floor and Venetian chairs in the dining room of Mrs. Lila Tyng's New Jersey home, which she and husband Henry Luce built in 1935 in the style of a French château.

the first Mrs. Henry Luce. In 1951, at the behest of the Museum of the City of New York, he painted a series of canvases depicting notable Manhattan homes, among them one of the Irving Berlins' apartments.

It was an estimable list of patrons. Obviously the favor of such people is earned by giving them what they want, and this David Payne was clearly able to do. The painting of interior views has considerably more to do with portraiture than with landscape. Its object is to make an accurate record of both an appearance and a personality, the specific sensibility that caused this group of objects and visual sensations to be assembled in this place in this fashion. Landscape painting celebrates the interaction of the artist's sensibility with nature, the sublime or dreadful, adjectives one can hardly apply to the placement of furniture or the stippling of walls, no matter how artfully or engagingly done. In this sort of painting, with rare exceptions, a mere record is being made, a commemoration of surfaces that in Payne's case holds up by comparison with much other work in the genre, as spread in the pages of Peter Thornton's indispensable *Authentic Décor*.

For one thing, Payne's work is intensely personal. Certainly these are little monuments to human vanity—few possessions aren't—but there's no sense of great doors being flung open, of trumpets blaring *Look!* This intimacy exudes the private satisfaction, the enjoyment among themselves, which the owners of these rooms took from the way they looked and worked. And how well they look, too! Plenty without profusion. It was a specific look, to be sure, which still survives in certain parts of the country among a generation shaped by pre-1929 standards, which dates from a time and a place that preferred a less refulgent statement of self than today. For this reason, Payne's pictures will seem certain to evoke an almost painful nostalgia in anyone remotely



Payne conveys the formality and grandeur of Mrs. Reginald B. Lanier's music room. A gifted soprano, Mrs. Lanier gave song recitals, accompanied by piano and violin, that received notice in New York society pages of the thirties.

familiar with that amiable, slower-paced life; the very sight of large rooms put together in a way that, however luxe, seems almost Spartan by comparison with much of the present, tends to summon all sorts of associations that give these little paintings an added zest.

Portraiture begins with a desire to see oneself shown to an audience, even if that audience consists of no more than the subject and the artist. Preferably, it goes without saying, exactly as one thinks of oneself. Only the greatest artists among portrait painters—van Dyck, say, with the Genoese and Stuart aristocracy, or Ingres with his upper crust of the Faubourg Saint-Germain—can let the vision of history cut beneath that surface and have it both ways.

Payne tells us how this world he painted should be seen to best effect. He understood how a sunny seaside afternoon in Newport *felt*, and he got it down and got it right. He understood the look of sunlight on brocade and old wood, and of flowers in a room. His works are gracious little records of intimate intention, with which Payne himself seems utterly attuned. As a result, he opens up a particular, private world in a way no other form of record-keeping can. □

Payne's pictures seem certain to evoke an almost painful nostalgia in anyone remotely familiar with that amiable, slower-paced life.

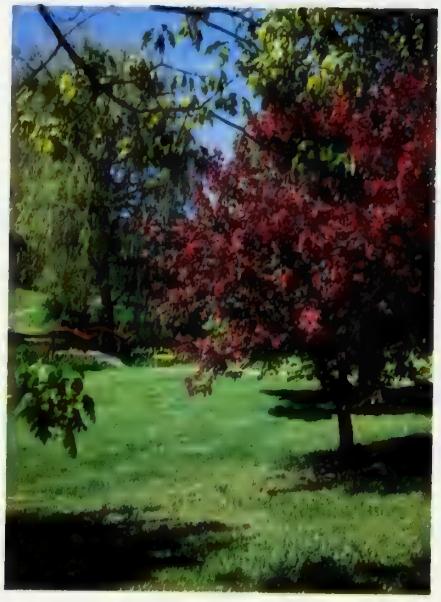
Gardens: Glacial Legacy

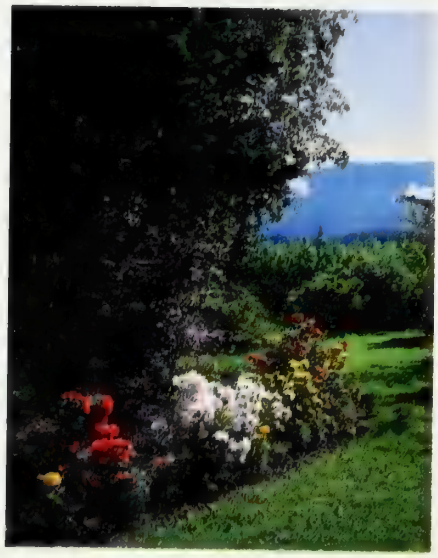
A Multilevel Landscape in British Columbia

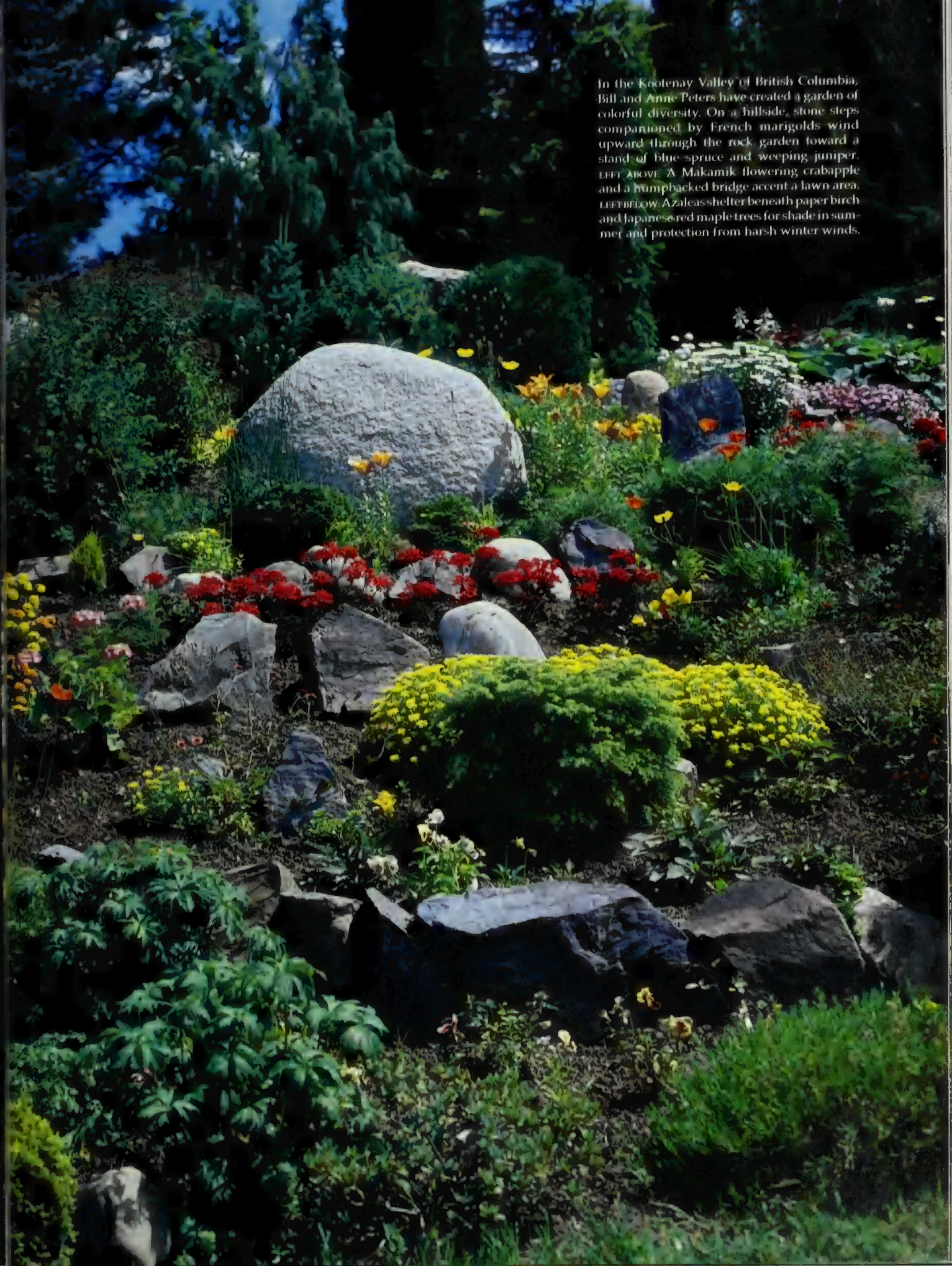
TEXT BY ALAN FURST
PHOTOGRAPHY BY JOANNE AND JERRY PAVIA

THE KOOTENAY RIVER rises in the Canadian Rockies west of Banff in the province of Alberta, flows south into Montana, then takes a northern loop into Idaho—moving through the northeast corner of the state and on into British Columbia near the town of Creston. North of Creston, the river widens into Kootenay Lake, then turns sharply west, eventually to join the Columbia River on its long run to the Pacific.

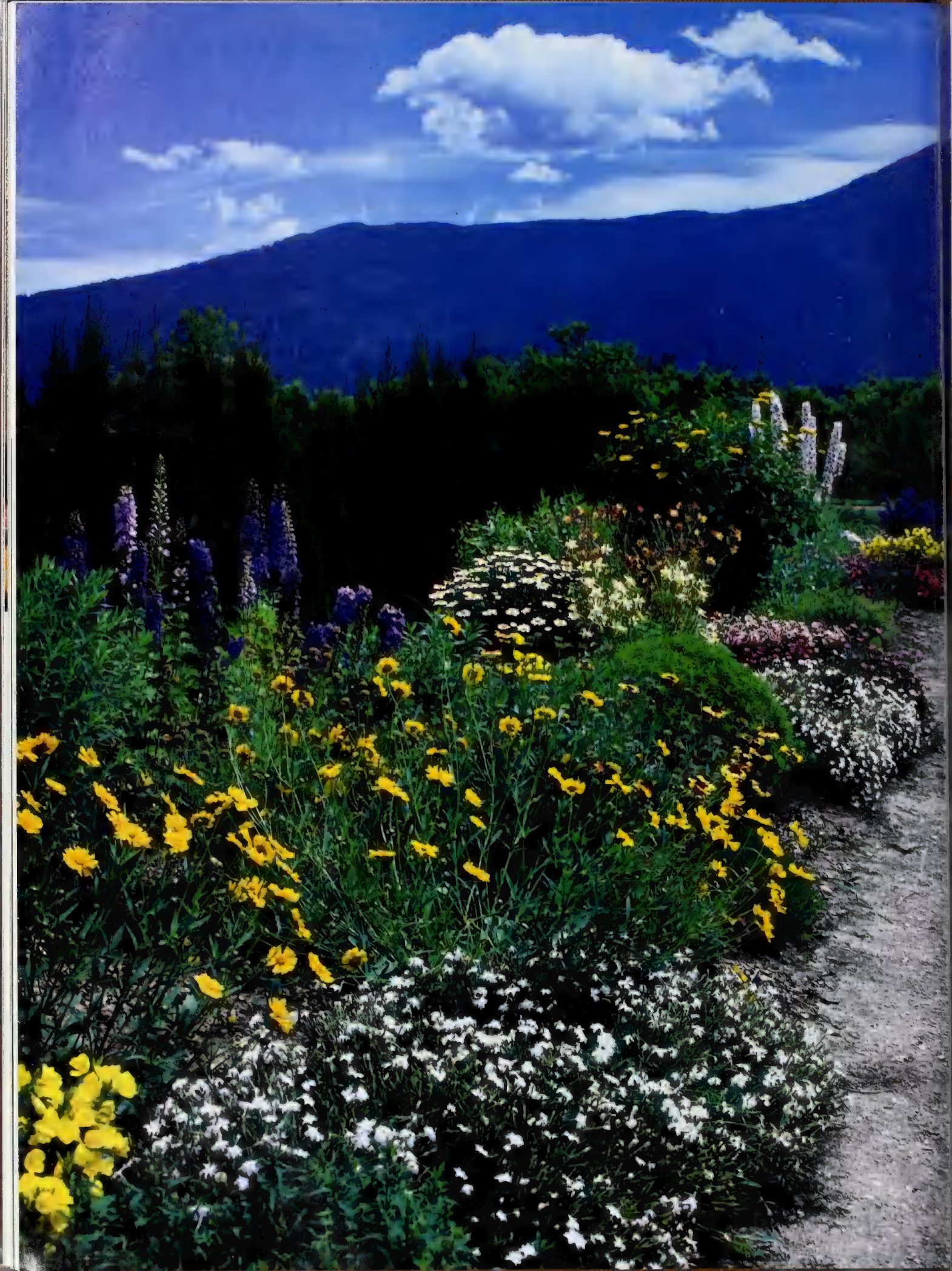
This is glacier country. The retreating ice mass scoured the landscape, leaving behind long fingers of mountain range, walled-off river valleys and vast, deep lakes. The glacier's presence can still be felt—the rivers







In the Kootenay Valley of British Columbia, Bill and Anne Peters have created a garden of colorful diversity. On a hillside, stone steps companioned by French marigolds wind upward through the rock garden toward a stand of blue spruce and weeping juniper. LEFT ABOVE: A Makamik flowering crabapple and a humpbacked bridge accent a lawn area. LEFT BELOW: Azaleas shelter beneath paper birch and Japanese red maple trees for shade in summer and protection from harsh winter winds.





1.



2.



3.



4.

OPPOSITE: A long border of dianthuses, violas, coreopsis, delphiniums and other perennial favorites was patterned after one in an English garden. ABOVE: 1. A golden weeping willow bends to the stream, and daffodils crowd the approach to the bridge, one of three that connect different areas of the garden. In the background are the Moyie Mountains. 2. Sprightly pansies mingle with stately cinnabar lilies. 3. Rows of marigolds, dusty miller and petunias make up the "Over the Rainbow" flower bed. "We designed it when our daughter, Melanie, was in her school production of *The Wizard of Oz*," Mrs. Peters explains. 4. "I've always loved trees," Bill Peters observes as he and his wife inspect part of his collection: nest spruce, foreground; dwarf Alberta spruce at right; false cypress and Muga pine in background.

run white foam in the springtime, the mountaintops are jagged, with sudden rocky gashes amid dark forests of pine and fir. It is land that still reveals the violence of its birth.

In 1964, in the town of Creston, William Peters bought ten acres, half of which was orchard. A few years later he began clearing the orchard land to make room for a garden, a garden that now climbs gently through two distinct elevations, pauses at a third for rose beds and gazebo, then flows downhill along a small stream. It is a garden that echoes its environment, that finds harmony with the surrounding wilderness by reproducing its elements—trees, mountains and water—in formal design.

With so much horizon, so much open sky in his background since he was a small child, it is somehow appropriate that Bill Peters should be an arboriculturist. The Peters garden is essentially a setting for an ever-expanding tree collection orchestrated by traditional English forms: herbaceous borders, shrub plantings and mounded rockeries.

When Bill Peters first discovered the land, much of it was covered with native cottonwood and scrub birch on gently rising terrain. From first glance, the hillside was perfect for a garden. The surrounding Creston

Valley is made up of small farms and orchards—peach, apple, plum and apricot—thus the edges of the garden would fade into fields of well-pruned trees. And the mountain ranges, Selkirk to the west and Moyie to the east, tower above the valley, each peak boiling in its own private weather. The wind in the valley blows hard, generally from the south, and the skies are ever changing, filled with scud and swirling mist one moment, turning a sharp northern blue the next. It is a dramatic, spectacular landscape, with shafts of sunlight climbing and descending the mountainside forests as the hours pass.

Yet despite the melodrama of the skies, the climate on the valley floor—a high plain, some eighteen hundred feet above sea level—is quite surprisingly hospitable to all sorts of plant and tree species. The area can chill to ten-below in the depth of winter and climb to the low nineties in full summer. It is drier than the coast but wetter than the prairies, with a growing season that lasts from mid-May until mid-September and a soil that varies from sand to loam. In essence, temperate and fertile, and therefore perfect for the collector. The only persistent problem, Bill Peters concedes, is the tendency of rhododendrons to dehydrate in winter sun, when they cannot bring up moisture from the frozen ground. This he treats by screening the plants with a grove of native birch.

Although the garden includes an extraordinary range of uncommon plantings, native trees and shrubs are well represented: Along with several varieties of native birch there are Douglas fir, red alder, sugar maple and mountain ash. Japanese maples provide a scarlet show in autumn, and Russian olive trees grow, as they should, by the side of a stream. American linden, cut-leaf weeping birch and many varieties of *Chamaecyparis* (so-called false cypress) thrive here, as well as Himalayan birch, Serbian spruce and Japanese larch. A blue spruce from Holland is happy neighbor to a jack pine brought down from northern Alaska. There is quaking aspen, not at all invasive in this area, and even yucca, a semidesert plant.

With this level of variety, the color spectrum of the garden is nothing less than extraordinary. In the dark of winter, the evergreens and conifers range from dusty blue and ashy green to the almost black needles of the Douglas fir. In October there are the reds and yellows of deciduous leaves and autumn berries. When spring comes, the flowering dwarf trees light up pink and white and, in summer, the border plantings—marigolds, delphiniums, columbines and campanulas—hold the stage.

At the very top of the garden is a secluded bench, its privacy assured by a sober arborvitae and a rustling wall of Lombardy poplars. Young couples from the valley, Bill Peters will tell you, like to come up here in June and make their marriage vows in front of an arbor covered with a tangle of climbing roses. Beneath the dark mountains and wind-swept skies, it seems entirely appropriate for such ceremonies.

Beside the garden path, these words are incised on a board: "Nature's peace will flow into you as sunshine flows into trees." The words are by John Muir, but the sentiment—it is clear after only a little time in this collector's garden—belongs as well to Bill and Anne Peters. □





ABOVE: Cascading white blossoms of a red jade weeping crabapple seem to contradict the name—until the bright red fruit appears in autumn. ABOVE RIGHT: A Rudolf flowering crabapple brightens a stretch of lawn. The rock garden climbs a slope in the distance beyond a paper birch.

OPPOSITE: The arbor, entwined with Blaze climbing roses, is at the highest point of the garden. "There's usually a little breeze here, and birds singing," Bill Peters says of his favorite spot. "I like to come here when I'm out of sorts." Foreground, shasta daisies and Ozark primroses.





ARCHITECTURAL DIGEST VISITS:

Baron and Baroness Guy de Rothschild

The Evolution of the Chalet at Ferrières

INTERIOR DESIGN BY FRANÇOIS CATROUX
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS

ABOVE: For Baron Guy de Rothschild, exchanging the vast Château de Ferrières, outside Paris, for a chalet on the estate was a logical step. For Marie-Hélène de Rothschild, it signaled an end to the elaborate balls the couple had thrown and a return to a quieter way of life. OPPOSITE: With designer François Catroux, the baroness selected those pieces from the château that would offer a more relaxing environment. In a corner of the main salon is a series of oak-framed bronze reliefs. BELOW: Family photographs are arranged on the baron's desk in his bedroom. About 60 family members gathered for Baron Eugène de Rothschild's 90th birthday. At left is a photo of the baroness. Two pairs of small photographs are of the baron's parents.





ABOVE: Standing demurely in the doorway that leads from the airy Winter Garden to the main salon is a sheep by François-Xavier Lalanne.

BELOW: A table in the main salon displays some personal memorabilia: a Chinese figure, a tortoiseshell casket, a traveling canteen of gilt flatware.



IN HIS MEMOIRS, *The Whims of Fortune*, Baron Guy de Rothschild recalls how he was just trying to "steal a march on the evolution of history. I'd planned to exchange a country château and a Paris townhouse for a small chalet and a city apartment. I found myself with a palace on an island and a chalet in the forest. As usual with Marie-Hélène, it's always the unexpected that happens."

It began one day in 1975 with an innocent question. Marie-Hélène de Rothschild had simply asked her husband, "Do you still feel young?" Two hours later the decision was reached to buy the island palace. A year later, thanks to the combined initiative of the baroness and designer Renzo Mongiardino, guests were invited to attend the rebirth of the Hôtel Lambert on the Ile Saint-Louis. The Rothschilds' art collections, previously somewhat dispersed, had settled into their new home with a deceptive



ABOVE: The Winter Garden, with walls of *cuir de Russie* and a wood ceiling, is where the baron and baroness meet before dinner.

BELOW: *Lady Sarah Spencer Churchill*, by Sir Joshua Reynolds, and a dog painting by Desportes hang above a banquette in the main salon.



casualness, which was in fact the product of the baroness's demanding and imaginative sensibility. The first guest was Baron Guy de Rothschild himself. He hadn't been allowed to set foot in the seventeenth-century mansion while work was in progress.

The adventure of the "chalet in the forest" proceeded quite differently. Between 1853 and 1859 the English architect Sir Joseph Paxton had built Château de Ferrières, on a thousand-acre estate not far from Paris, for Baron James de Rothschild. In the mid-1970s, Baron Guy donated the château to the French government, along with 340 acres, and had a chalet built on a section of the grounds.

For the baroness this was like sounding a death knell. She had imbued the château with new life, had restored the interiors and made it a house where she could entertain close friends on weekends or throw elaborate dinners and balls. Of course she wanted the nation to have Ferrières. But the thought of retreating to the small chalet went against her taste for the grand gesture.

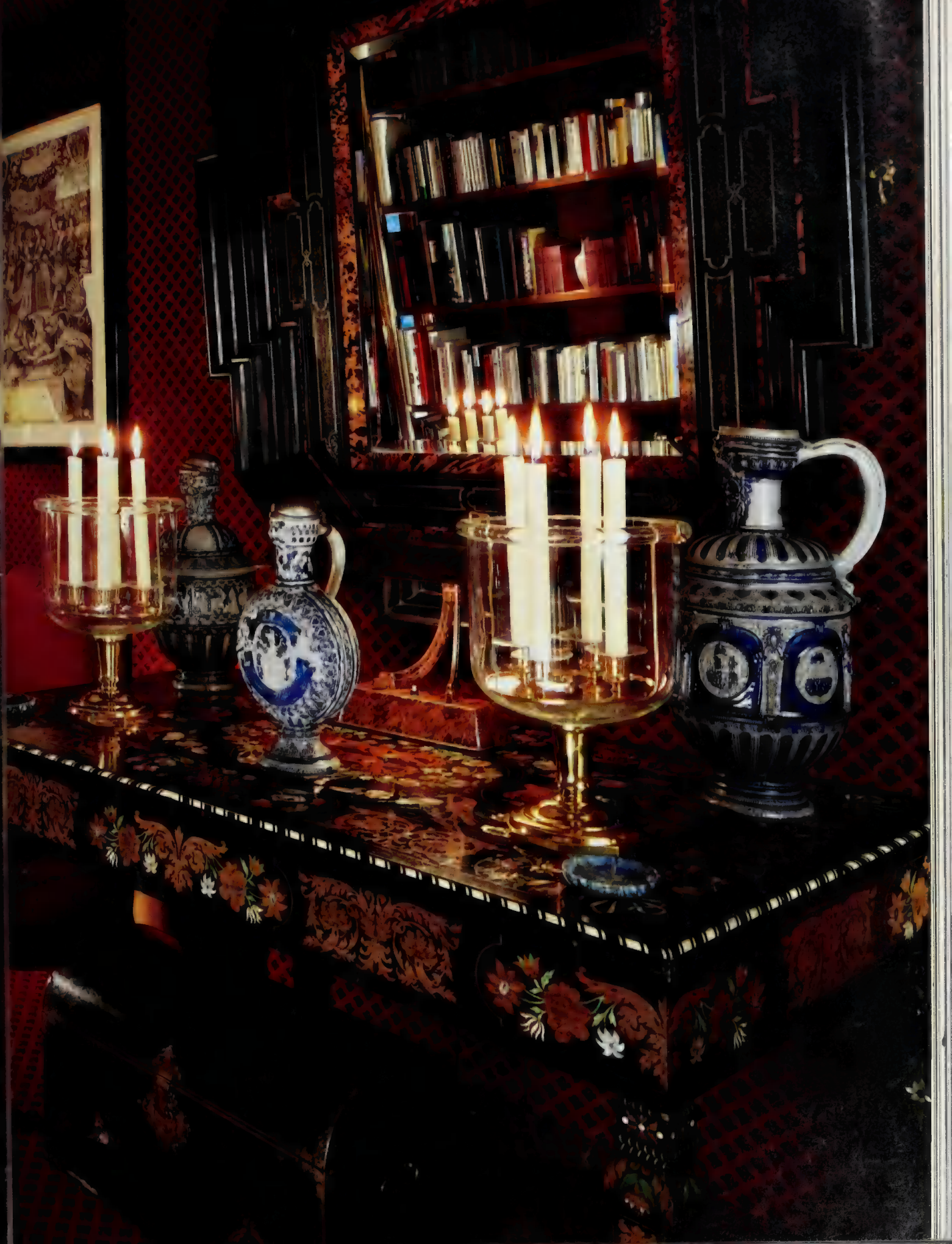
"It's very simple," she told her husband with an icy calm. "I don't want to see the plans, nor do I want to hear about them, nor will I set foot in the place." He stubbornly held to the idea of building, and she turned a majestically deaf ear. But in the end her inquisitive nature led her to take a look at the nearly finished house.

"When I saw it I said to myself, 'Now you've got to do it up,' " she recalls. "Doing it up" wasn't easy. Combining intimacy with sumptuousness is a delicate task. But here, as before, unerring instinct guided her in the overwhelming job of choosing what to bring from Ferrières.

"It was exhausting but fun. I had invaluable advice from the designer François Catroux. I think a designer,



Catroux continued the intimate yet luxurious ambiance in the library. Rhenish salt-glazed stoneware flagons rest on the 17th-century marquetry table inlaid with ivory. Above it, a 19th-century German mirror reflects a part of the baron's extensive collection of books.





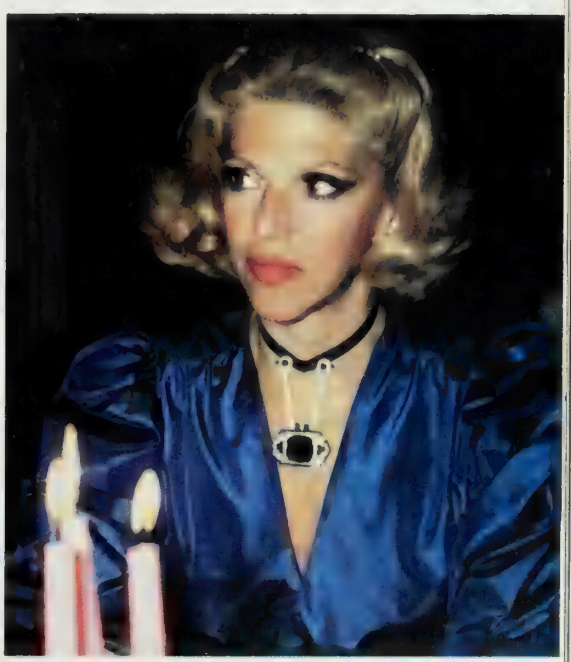
no matter how gifted he is, can't do a thing unless he has a strong personality to deal with—and vice versa. I would never try to do things on my own. I need to rely on professional skills and to bulwark my ideas against someone else's opinions."

When the chalet was finished, a new kind of life began for Marie-Hélène de Rothschild, one that is comfortable and close to nature. "There's no terrace, not even a flight of steps, between me and the garden," she says. She was a quick convert to a more relaxed, gentler way of life. And she was delighted to have been overruled. "I had fun teasing Guy: I would get down on one knee and say, 'Oh lord and master, I thank you.'

"Sometimes when I'm tired I drive down with just a coat thrown over my nightgown. (I have to confess that in Paris I've been known to run off to the movies with a coat over my slip.) I find it so easy to relax in the country—winter or summer. We just play

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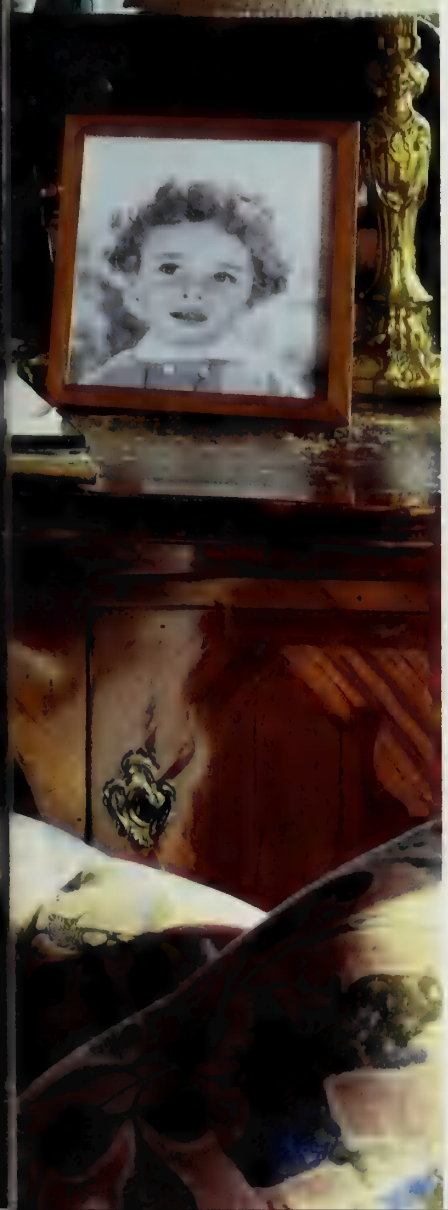
For the dining room, Marie-Hélène de Rothschild (below) incorporated the wood-paneled walls and octagonal ceiling from the Chantilly château of Baron Guy's mother. The couple dine at the 19th-century marquetry pedestal table or, for larger dinner parties, set up two round tables in front of the corner sofas.







ABOVE: For the baroness's bedroom, Catroux used antique Indonesian fabric framed in bamboo that harmonizes with a Louis XV jardiniere and a large 18th-century Chinese Export painting.





LEFT: On the Louis XV desk in her bedroom is a photograph of Philippe de Nicolay, the baroness's son from her first marriage, and a shell *objet de maîtrise*. Just beyond is her bath. ABOVE: A guest room, known as the Persian bedroom, contains Indian fabric as wallcoverings, a 19th-century Syrian table with mother-of-pearl and ebony inlay, and a pair of Indo-Portuguese armchairs.



An 18th-century Persian fabric, which formerly hung at the château, now covers the walls and ceiling of another guest room. The 19th-century étagère with gilt-bronze mounts holds a pair of Moorish painted terra-cotta busts.

"I can breathe at Ferrières; it's really the country even though it's so close to Paris."



Snow leopards in the Himalayas. Tigers in the wilds of India. Mountain gorillas and lions in Africa. Jaguars in the swamps of Brazil.

George Schaller, pictured here with a snow leopard, has spent years in remote and rugged places studying the natural history of rare animals—and fighting for their survival.

He sees these animals as symbols of the habitats in which they live. Preserve their habitats and thousands of other plants and animals will be assured of a home.

As director of Wildlife Conservation International, a division of the New York Zoological Society, Schaller and the staff have helped establish more than 50 reserves around the world.



One of the 1000 remaining giant pandas.

He points out that the destruction of environments is now so drastic that, in the decades ahead, the nature of life on earth will be irrevocably changed.

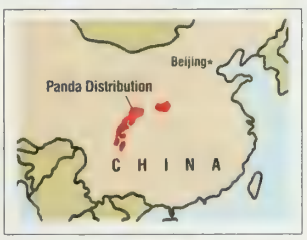
For Schaller, saving fragments of nature is an urgent task.

Recently he faced one of his greatest challenges. With Chinese scientists, he collaborated in a project to save the 1000 giant pandas still alive in the wild. Currently he is working on the Tibetan plateau to help preserve the wildlife of those remote uplands.

"Future generations must be inheritors... not just survivors."

George Schaller

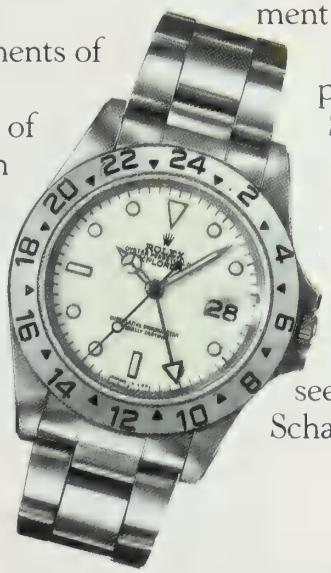
Since his work takes him to some of the most forbidding places on earth, choosing the right equipment is crucial. Not surprisingly, Schaller wears a Rolex.



China: Site of panda rescue mission.

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Flowering of a Townhouse
continued from page 134

Thomas Lawrence oil of Simón Bolívar in the corner.

Flowers, flowers. There are flowers everywhere. "Carolina is mad for flowers," says Reinaldo. "She has always had an excess of flowers. It's like a garden inside." The drawing room, on the same landing as the library, is a bouquet of potpourri, flowers and wood polish. Hydrangeas on the mantel, lilies and orchids atop practically every flat surface.

One is constantly drawn to the bay window, where the Herreras and Metzger conspired on what the latter

"Carolina is mad for flowers," says Herrera. "It's a garden inside."

calls a "percher." Framed by the chintz swag and plumped with pillows, it is a perfect nook for reading or watching the traffic go by. "I rather like the noise of the street," says Reinaldo, peering down at a mild traffic jam. "It must be a very pedestrian instinct I have."

There are some fine pieces in this room, such as the Louis XV window seat in front of the fireplace, covered in flame-stitched velvet. But everything is amply stuffed, inviting you to sit. The floors are original, exquisite geometric parquet. It seems a shame to cover any part of them, even with the eighteenth-century Romanian kilim, which in fact looks like a 1930s Sonia Delaunay design. "We didn't want to cover the floor," says Metzger, "but you need to hold the furniture together. Otherwise it all looks like it's floating, without legs. The rug acts as an island."

Now, the dressing room—no, let's save that for last. First, the master bedroom: It looks as if the skies parted and rained chintz for forty days and forty nights. It is drenched in chintz. The chintz-canopied bed,

continued on page 222



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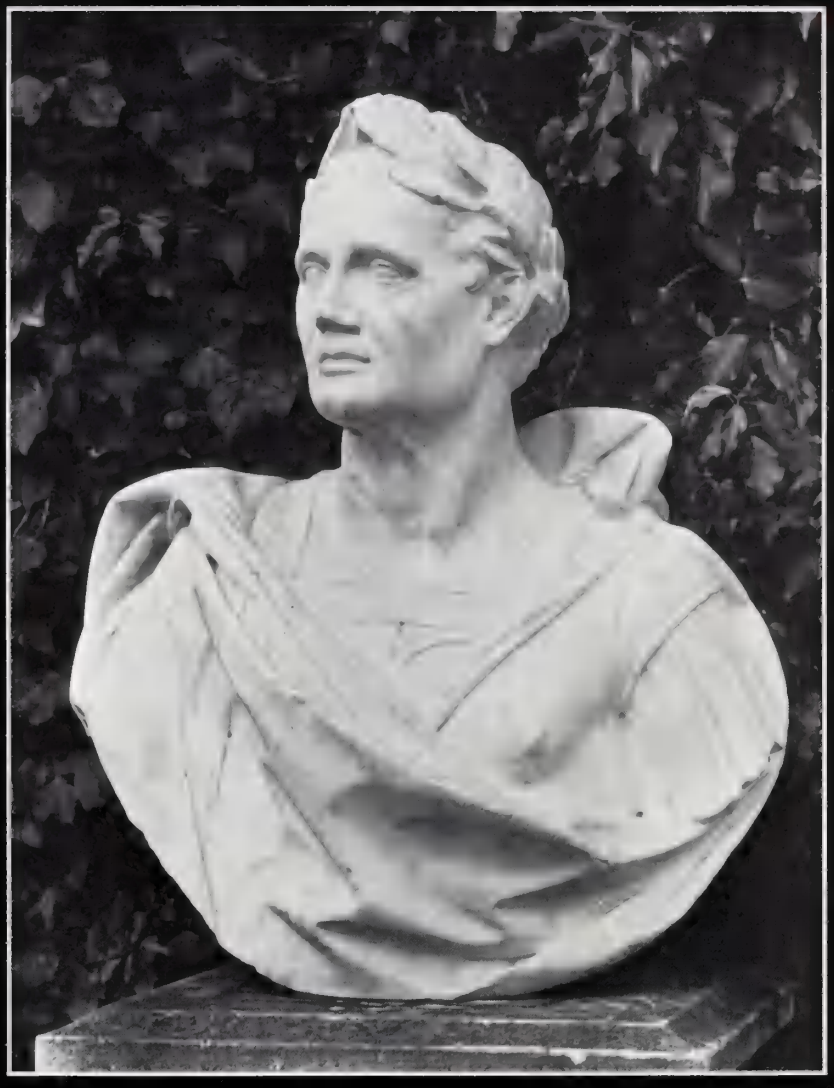
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Flowering of a Townhouse
continued from page 220

the chintz-canopied dressing table, chintz valances, chintz draperies—even a yard or two of chintz thrown over the dressing screen.

One or two interesting touches here. The chairs flanking the fireplace are actually Louis XVI bergères. (Lots of Louis around these parts.) You wouldn't know, however, since they have been loosely slipcovered "in the Neapolitan fashion," as Reinaldo puts it. "The slipcovers make them a bit warmer."

Another touch is the two ribbons framing all the walls in the room: a pale-blue ribbon beneath a slightly thinner dark-blue one. The idea was to give the walls a shadow. "That was Carolina's idea," says her husband. "I thought she was mad, but she knows about color and she was right. The walls don't look flat now."

We come, finally, to the dressing room. Modesty should incline one to blush. A dressing room is usually a private place. This one also happens to be a formal dining room, so there is no need to. "New York is so different from their life in Caracas," says Metzger. "In New York space is at a premium, and one does not want to devote a room just to dining. Actually, this solution just happened. The Herreras were giving a dinner party and they asked themselves, 'Where are we going to put everyone?' And they said, 'In here!' Suddenly it seemed the most natural place to have fourteen people for dinner."

Reinaldo had told Metzger he'd love a toile room. There had been one in his parents' house in Caracas. So the designer took what must have been an acre of toile de Jouy and tented the entire room, top to bottom. Slide back a random fold of fabric and you'll find a stack of Reinaldo's shirts, a row of Carolina's dresses. On the dressing table are brushes and combs and other toilet articles. What's in the decanter, he's asked.

"Eau de cologne," Reinaldo laughs. Diners beware: Inquire first before reaching over and pouring yourself a sherry. □



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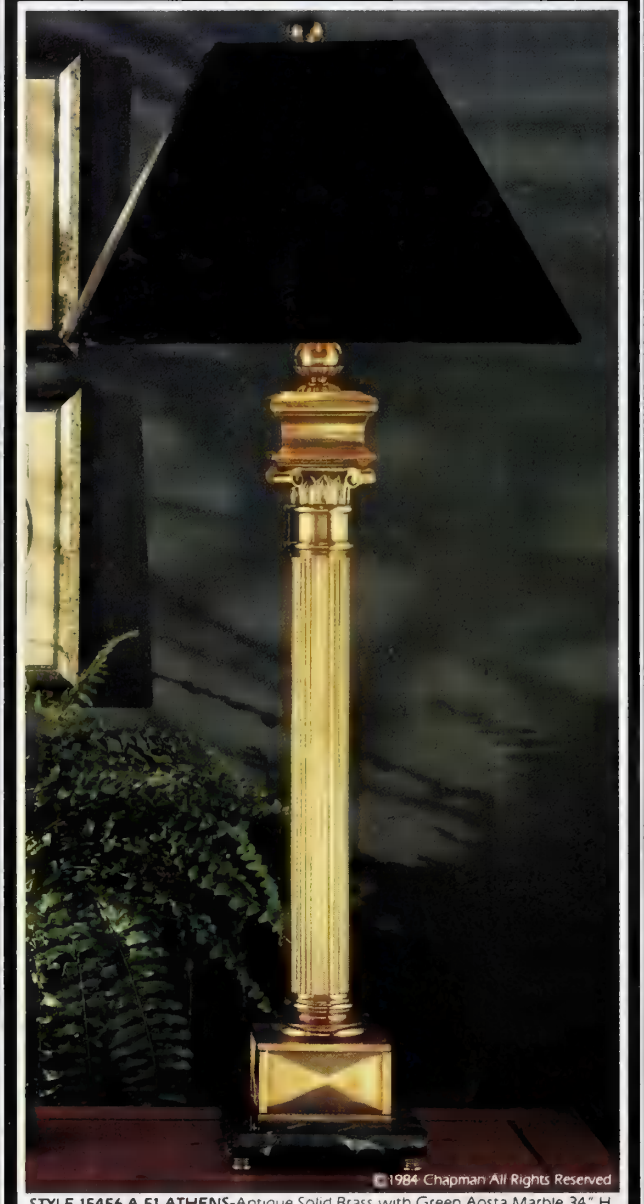
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J. Garvin Mecking in Greenwich Village
continued from page 163

they've been called a lot of things. They're mercury glass and they range in size from five inches to thirty inches or more. They were hung from the ceiling on strings as decorations in Czechoslovakia and Austria. Then they've been called butler's balls. The butler in the old English country house would put one or two of them on the buffet so he could see the whole dining room reflected in them—you know, see if anybody was signaling for wine or if a napkin fell. He would have a total picture of the room. It's almost like our telecommunications today," says Mecking.

There are yet other curiosities in the cozy library that can't be taken at face value. The ivory-inlay Persian mirror has a wooden screen that can be pulled down so that during religious holidays you don't see your reflection. And then there is the Victorian conceit mirror in which not only do you see your reflection, you see it seven or eight or twelve times. "Usually seven, but I've had them with thirty to forty—the ego of the Victorians was incredible," Mecking marvels. "Incredible!"

Keen of eye and fleet of foot, he has returned again and again to this house from far horizons, laden with rarities, oddities and mere curiosities.

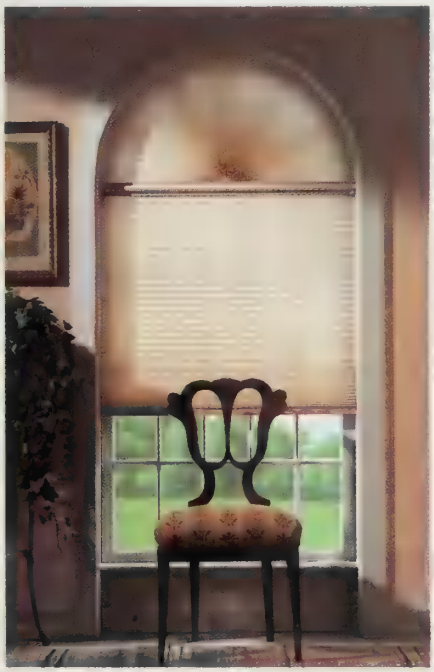
In the master bedroom, on the paneled walls alongside the by-now-almost-expected animal figures and carved animal heads, are two of a set of four tin signs that once hung in front of a pet shop in Brighton advertising the dogs sold inside. "If you had all four, they would show the complete range of pedigreed dogs available in the pet shops of England at that period. They're fine examples of signs and very good dog paintings," Mecking says, adding with a shy smile, "We do have a few nice things around here.

"I found those signs in Islington at a furniture removal shop, what we call a mover and packer over here. I got the pair for £10. A third sign appeared sometime afterward in one of the famous antiques shops on Madison Avenue. They wanted $45,000 for it. There you go. My business is run on the fact that I'm timed right—I'm at the right place at the right time."

Yes, but how can Mecking account for the freshness of his faculties, his extraordinary powers of discrimination? "How I know when something is right or wrong, why out of six objects I can pick the one—you're born with that. I can't explain it, I don't want to explain it, I'm just glad I have it. I just say, 'Give me that, that, that!' and walk on from there."□

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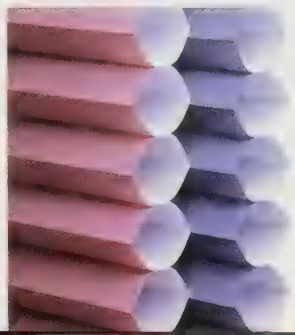


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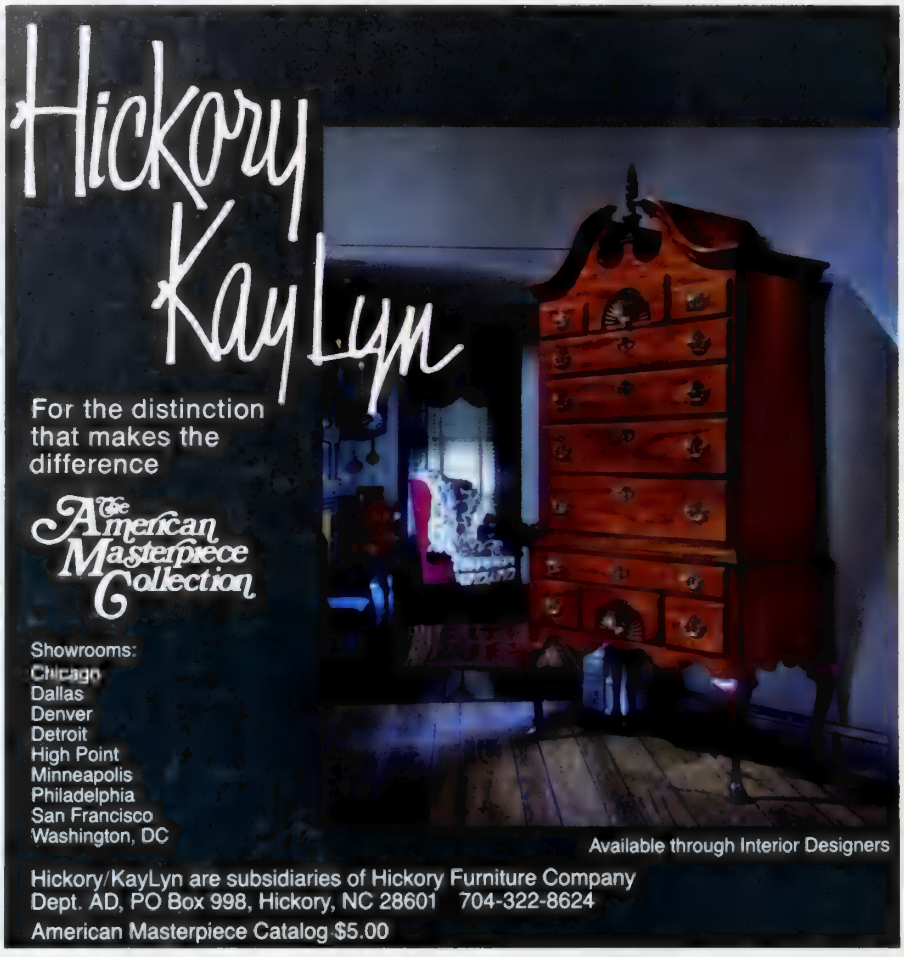
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Gardens by Design
continued from page 168

But another swing from formality to its opposite ensued, via William Robinson, horticultural correspondent for the London *Times*, who, on a Paris visit, wrote scathingly of Versailles: "This being one of the most celebrated gardens in the world, it behooves us to examine it somewhat in detail; were we, however, to treat it in proportion to its real merits as a garden, a very small amount of space would suffice." His books were often reissued, this theme reiterated: A garden is a place in which rare and interesting plants should be grown with attention to and respect for form, foliage and color, and these properties should govern the design of a garden. Gertrude Jekyll appreciated Robinson's championing of the wild garden but also saw that control was essential. An admirer of English cottage gardens, she took much inspiration from them.

The twentieth century is eclectic, strong on both tradition and innovation. Restoration and reconstruction have been marked features: for instance at Villandry, where complex sixteenth-century gardens based on du Cerceau's designs for another château of the same date have been brilliantly recreated. One of the great gardens of today, begun in 1930, is Sissinghurst in Kent, incorporating the small, the intimate, the informal—all features of this century. In more recent times, the knowledge and enthusiasm of Miriam Rothschild has done much to spread the word as well as the seeds of wildflowers, while the most remarkable feature at the recent Chelsea Flower Show was a fine Roman temple decorated with birds' nests and weeds, straight out of a Claudian landscape.

Our gardens (and their upkeep) necessarily keep pace with our lives, whether the scale is grand or modest. In our world of increased mechanization and technology, the role of the garden is perhaps more vital than ever, as a place of refuge, repose, escape and above all pleasure, a haven of peace and beauty.□

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Joseph Maria Olbrich
continued from page 185

in demand for a vast range of work elsewhere as well, from buildings to table linen and book decoration. His inventiveness and facility with the pencil were legendary.

Olbrich's design for the exterior of the "big" house is striking in the ease and grace of its planar surfaces and outlines. The disparity of the window shapes, the variegated gables, the abruptly placed moldings are tied together by the near-abstract ornament and the stylized trees into which the stucco is modeled. The house has a softly swelling base topped by a sharp course. Directly above it, a decorated wall is incised in a band of round flowery reliefs, which in Olbrich's early drawings are linked into a garland; the moldings and bands of the base are broken by the entrance stair and the circular surround of the door. This circular niche (a favorite motif of Olbrich's) has rather spiky gilded decoration that is echoed by the pattern around the main door, which opens to a marble-paneled hall with a mosaic floor of white and black marble checks—another favorite theme of Olbrich's and almost his signature at that time.

In contrast to that of the main entrance, the glazed double-door between the hall and the main living room is very simple. But both are of oak, and both have quite different, specially made metal handles. (Olbrich seems to have designed a different handle for almost every door in the colony.) In the living room stained oak predominates, with some use of either painted or molded patterns. Opposite the entrance is an overpowering gray limestone fireplace: overpowering, that is, if it were not for the even stronger flowery but semiabstract pattern of swirls on the flue wall above it, which curves forward. On either side of the fireplace and its flue are painted obelisk-shaped cypresses, each punctuated by fourteen bare electric bulbs. No one had ever done such a decorative scheme with lightbulbs, nor was it to have many successors. When the house was designed, commercial electric light was not yet twenty years old, but its "deadness" was already noted. Olbrich was perhaps the first to tackle the design problems presented by this revolutionary invention. The need for lively and sparkling light prompted the ornamental use of bare bulbs, of shiny metal surfaces around the light fittings, and of the cut and beveled glass in the lamps.

Olbrich's style was to develop away from this kind of swirly virtuosity. The heaviness and the vaguely "classical" effect of the masonry fireplace looks forward to some of his later work. In the immediate future his designs were to become richer, more precious. In 1908 the grand duke organized another, more overtly commercial exhibition on the Mathildenhöhe. He had married for the second time, and to commemorate the event a tower that could be seen from all over the town, the Hochzeitsturm (Wedding Tower), was designed by Olbrich, as well as a large, permanent exhibition hall built over the reservoir. For this occasion the "big" Glückert House was very elaborately redecorated. All the walls were covered with mosaiclike compositions and tapestry hangings, and the original furniture was replaced with the latest products of the Glückert workshops, some of which were designed by Olbrich.

By then Olbrich was near the end of his brief life. He died suddenly in 1908, aged forty, leaving in his office some twenty-eight thousand drawings. After World War I the house was rented; after 1933 the Glückert business was destroyed; in 1944 the house was bombed and damaged, and after some further misfortunes it was acquired by the city of Darmstadt. Fortunately in 1965 the city authorities decided to restore it to its original 1901 glory as far as possible. There were sufficient working details among the Olbrich drawings (now in Berlin)—as well as a collection of photographs to show how it all hung together—to allow the rebuilding.

The interior furnishings could not be replaced as easily. By the time the city had some funds to refurnish the house, the price of Art Nouveau furniture, even of the later Glückert products (Julius Glückert died in 1911) had gone through several ceilings. The Darmstadt authorities were able to buy the furniture that Henry van de Velde had made for the editorial offices of the brilliant Parisian magazine *La Revue Blanche* just before the house was built, and these now make an excellent council room for the German Academy of Letters, the present occupants of the house.

Ironically, van de Velde, the leading Belgian Art Nouveau architect, had been very hostile to Olbrich's work at Darmstadt. He found it superficial, overly concerned with ornament and taste, not sufficiently keen at seeking out new principles or evaluating structure. In the contrast between van de Velde's sinuous, elastic lines of molded wood and the abrupt planar fantasies of Olbrich—his brilliant and swirling inventions—the whole ethos of a period stands revealed.□

To bring an air of Viennese charm and cosmopolitan gaiety to stolid German Darmstadt, the duke enticed Joseph Maria Olbrich, who had already made a brilliant career.

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Baron and Baroness Guy de Rothschild
continued from page 215

cards and parlor games. I would hate to live in Paris all year round. I can breathe at Ferrières; it's really the country, not the suburbs, even though it's so close to Paris.

"When I was a girl I hated Sundays. They seemed so devoid of promise. Everything was shut. Now I like them: They punctuate my life in a different way. We have a few friends over, seldom more than a dozen. But when we gave those big dinners at Château de Ferrières, we had twenty or so people every weekend. Often we would dress for dinner. When I think of all those lavish gowns I'd never dream of wearing anymore! These days when we entertain, it's at the Hôtel Lambert. The country house is for close friends. There I take time out to read—or do nothing whatsoever."

Marie-Hélène de Rothschild still enjoys reminiscing about her American adolescence at Marymount College in New York and her subsequent move to Paris. She was extremely put off by what she saw as a lack of spontaneity among the Frenchmen she met. "They had dandruff and acne. Their hands were damp and they wore glasses. Italians were better-looking but seemed superficial. I regretted leaving America to start life on my own with such unengaging partners."

For an instant, a shadow darkens the surface of her face. She says, "Perhaps my shyness, which is intense, dates from those days." But she revives as she recalls her first marriage, to Count François de Nicolay. "We met at a dinner party. He asked me to the theater, but the decisive moment came when I saw that this elegant, refined gentleman could also change a tire! So I married him."

As the baroness speaks, she presents a picture of self-confidence allied with perplexity, gaiety with nostalgia. "There are so many things I've wanted to do, things I know I could have done. I wanted to become a great singer—and I could have. I would like to have been part of some

Baron and Baroness Guy de Rothschild

ambitious venture—and I would have been very efficient at it. I've always felt the need to get out of myself and make things happen. I'm a fighter and I look on the bright side."

Awareness of her physical fragility seems to intensify her drive for power. "I don't like my reputation very much. I'm not just a social person who thinks about nothing but jewels and dinner parties. I'm fascinated when I'm with artists, with creative people." Many of her friends are artists, but it's possible that a certain reserve hinders her from meeting more, despite obvious affinities. Her passion for the genuine, backed by keen intuition, helps her detect the slightest trace of phoniness with impressive accuracy. Sometimes a friend engaged in politics at the national level will call on her providential sixth sense. "I think I make a very good *éminence grise*," she laughs.

Her powers of persuasion are legendary. Few have been able to withstand the power of her arguments, which don't always adhere to the path of logic but rely on a subtle amalgam of gentleness, directness and sincerity. People have begun to realize this, judging by the responsibilities she's been asked to take on. She is, among other things, a member of the Committee for Medical Research and serves on the board of directors for the new Musée d'Orsay.

She once confessed that her favorite pastime was arguing. She has spent much of her life doing just that; giving in isn't part of her repertoire, neither on her own behalf nor on behalf of her family and friends, whom she defends like a tigress. "Nothing can stop me, least of all the fear that someone won't like me. It's strange that so few people have the courage to be themselves."

She will never tell where she derives her magic touch. Nor does she know. But her friends do know that she exercises her strange powers only to ensure the happiness of those she loves—and the triumph of the causes she believes in.□

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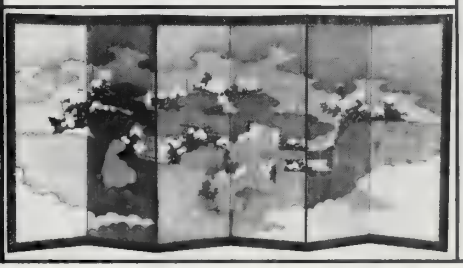
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Master of Luxurious Fakery

By Charles Bricker



PHOTOGRAPHY: MARIANNE HAAS

LEFT: Designer Rostislav Doboujinsky in his Paris studio, amid the "luxurious fakery" with which his name has become synonymous.

ROSTISLAV DOBOUJINSKY IS a Jack-of-all-decorative-trades whose Russian origins are immediately apparent in his courtly but eminently humorous and down-to-earth manner. Born in imperial St. Petersburg eighty-four years ago, he spent his youth there and in revolutionary Moscow before finally settling in Paris in 1925. Since then, he claims, he has led the life of "a counterfeiter."

It's true that as an international collaborator with such outstanding talents as interior designer Renzo Mongiardino and theater and film personalities on the order of Luchino Visconti, Franco Zeffirelli and Giorgio Strehler—men virtually obsessed by décor—he has become a past master of the art of luxurious fakery. "I turn out what you could call authentic copies," he says. "But they're usually my own invention."

Doboujinsky applies his inventiveness to pastiches of everything antique, ranging from wallcoverings to upholstery fabrics to chandeliers and leather-covered chests. Their authenticity can be so eye-fooling that now and then a client, in an effort to bolster a reputation as a gifted gleaner of flea-market finds, may be tempted to play down Doboujinsky's contribution. He doesn't mind, however—such harmless duplicity could be said to have its creative side, and his own career certainly demonstrates the role theatrical make-believe can play in daily life.

"Stage and interior design are intimately linked," he points out. "I was brought up in the old tradition by my father, a painter, who designed sets for Diaghilev and spent years at the Moscow Art Theater with Stanislavsky. I therefore belong to a school in which fidelity to period has always been of great importance; in which historical reconstructions are thoroughly researched and carefully executed. So I was well prepared to make the move from stage to film sets to private houses. What is theater, anyway, if it isn't interiors?"

Doboujinsky, who learned his craft, or crafts, on the job, nonetheless says he's "only an amateur, only a dabbler." Perhaps this genuinely modest attitude is one of the reasons he manages to bring the enthusiasm and curiosity of a twenty-year-old to those amateur dabblings. It may also explain why he is "Tonton" or "Uncle" to a band of Parisians less than half his age who, like him, work with Mongiardino and in the theater.



ABOVE: Ink and watercolor sketch for a chandelier—a Doboujinsky trademark—made of painted silk mounted on plastic and gilded metal.

Designer Claudio Briganti, one of this *bande à Tonton*, says: "He leaves his mark on everyone who works with him. He's one of those people you run across once in a lifetime, a

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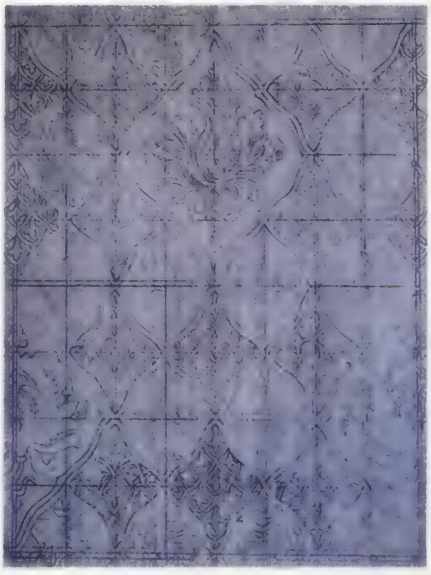
Paul Theodorus van Brussel (1754–1795)
Flowers and fruit on a marble ledge
Signed and dated 1786
Panel: 27½ × 22 inches

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Master of Luxurious Fakery
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1.


2.


3.


4.



LEFT: The creation of a *faux*-cordovan leather panel. 1. The initial pencil tracing. 2. A sculpted prototype of the relief. 3. The plaster mold. 4. The finished product—a polyurethane plate—is handpainted with silver leaf, oils and varnish according to authentic 17th-century techniques. Each stage illustrates the painstaking attention to detail that marks Doboujinsky's work. BELOW LEFT: A selection of masks he designed for the 1970 film *Tales of Beatrix Potter* and various stage productions.

totally unassuming man of genius, open to everything and everyone. Tonton has counseled hundreds of young designers and craftsmen—they flock to him constantly, bearing samples of their work."

Briganti believes that even for Mongiardino, some thirteen years Doboujinsky's junior, Tonton is a kind of mentor. "He can manage to come up with a solution to any and every problem," Briganti marvels. "It may often involve intricate craft processes, but he always tries to keep within budget by devising ingenious substitutes for precious materials. In his creations, what looks like antique ivory may really be plastic.

"Other people commissioned to solve similar problems might just plow ahead, right or wrong, but Doboujinsky verifies every step of the process with the client to make sure it's what's wanted. He can spend six months on a detail, but people don't mind. They adore him. They feel they're participating instead of being presented with a fait accompli. And along with it all, he retains the simplicity and gaiety of a child."

It was an encounter with Renzo Mongiardino in the early sixties that launched Doboujinsky into interior design. "One of our earliest collaborations," he recalls, "was a grandiose International Festival of Man-made Fibers. It was held at the Albert Hall in London: Zeffirelli staged it, Lila di Nobili did the costumes, Adrian Boult conducted the orchestra, and Mongiardino, of course, did the design. My job was to produce an enormous chandelier, twenty feet tall and

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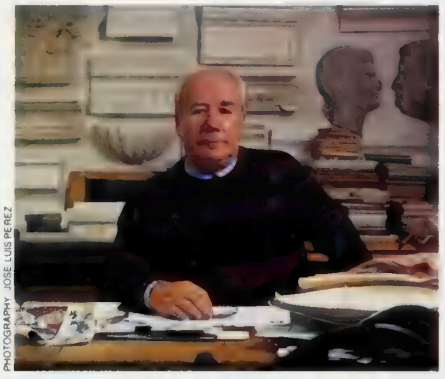
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Philip Morris Inc. 1987

Spain's Doyen of Interiors

By Nicholas Shrady

DUARTE PINTO COELHO is by all accounts the most esteemed interior designer in Spain, but he is Portuguese. Although a thorough professional, he has had no formal training and by his own admission is "unable to draw a proper sketch." He has done interiors for eminent clients from the count of Barcelona to Mr. and Mrs. Cornelius Vanderbilt Whitney. Unlike many other designers of international stature, he pointedly refuses to create a line of furniture or fabrics, preferring the independence of drawing from a myriad of sources. And he still believes that "houses are to be lived in, and lived in comfortably," a notion many others have come to neglect. Duarte Pinto Coelho is, in short, anything but predictable, a master of the unexpected, and therein lies the key to his enormous success.



PHOTOGRAPHY JOSE LUIS PEREZ

"When I first arrived in Madrid some thirty years ago I was a pioneer," he says. "It is only recently that Spaniards have begun to care about their houses. The old families have always had beautiful paintings, furniture and tapestries, but the interiors as a whole lacked a certain sophistication. It is the young people who are now more conscious of decoration, of style."

Much of the new interest in interior design is indicative of a more profound cultural awakening that has accompanied Spain's emergence from decades of political and social isolation. Spaniards now travel more, are exposed to foreign publications and other media, and see themselves at last as members of the European community. "It is exciting to be part of a society that is so full of energy and creativity," says Pinto Coelho. "Of course, there is now tremendous competition, but that is the best thing one can have in life."

Regardless of the competition, Pinto Coelho continues to acquire some of the most prestigious commissions both in Spain and abroad. He has decorated Spanish embassies in capitals as diverse as Lisbon, New Delhi and Washington, and when the Spanish monarchs made their much-heralded trip to England last April, it was Pinto Coelho who saw to the refurbishing of the embassy in Lon-

ABOVE: Duarte Pinto Coelho began his illustrious career in Madrid over 25 years ago by opening a design and antiques shop called Carpa. Since then he has decorated a number of Spanish embassies around the world.

BELOW LEFT: For a recent project in Madrid, Pinto Coelho designed the living room around his client's collection of books. He added fluted pilasters and a Georgian-style mantel to lend warmth and character to the large 1920s house. Sofa fabric, Manuel Canovas. BELOW RIGHT: Pinto Coelho combines formal elements in the master bath of his Madrid house. Over a 19th-century marble tub is a portrait of the designer by his nephew, Luis Pinto Coelho. A natural pine door adds contrast.





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HEINRICH VON ANGELI 1840-1925

"Portrait of the Two Children of Freiherrn von Seidler;
Adolf Wilhelm (born 1860) and Maria Anna (born 1864)"



Oil on canvas, Signed and dated 1873 with a coat of arms top left. Size: 73½ x 45¾ inches

EXHIBITED: Heinrich Angeli; Retrospective Exhibition; Vienna Kunstlerhaus; January, 1928; Catalogue number 27

LITERATURE: *Heinrich Angeli;* Retrospective Exhibition Catalogue; January, 1928, Preface by A. F. Seligmann; pp. 5, 9

Hali Magazine; "Fame Underfoot—Carpets in Paintings"; October, 1986, pp. 10-11

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Spain's Doyen of Interiors
continued from page 246

don. "Very important buildings like embassies must appear timeless," he says, "as if they have been that way forever. They must look as though no one has touched them."

Such a reticent approach to decorating is rare indeed, but one in which Pinto Coelho wholeheartedly believes. "I would hate to have a seal, a trademark," he maintains. "My greatest compliment came from Charles de Beistégui—he came to my house in Madrid [*Architectural Digest*, September/October 1975] and said, 'This is the most extraordinary place because it doesn't *feel* decorated.' When I can achieve that, then I know I have been successful."

Perhaps it is his penchant for spontaneity that helps him create such unaffected décors. "I can design a house better in two weeks than in two years," he claims. "When people start to think too much about a place, somehow everything emerges looking the same."

Pinto Coelho admonishes those who, in his words, believe they "want to live in a showroom. I would much rather have people surrounded by things they like than have them throw everything away and wait to buy only the best. No, life is too short," he proclaims. "Anyway, I would much rather improvise; it is far more challenging."

Improvisation lends a highly original air to Pinto Coelho's work and comes to reflect his eclectic tastes. It is mixtures that interest him most as a designer. He is, not surprisingly, drawn to English houses, where such eclecticism is often best achieved. "The sheer quantity of *things* in English houses—chintzes and silks and good pictures and less good pictures, one on top of the other—conspires to create an atmosphere I like."

Predictably, modernism's affinity for the minimal is of only professional interest to Duarte Pinto Coelho. "Personally, I could never live in a room with a piano, two white settees and an enormous abstract painting. I would go completely crazy!"

Pinto Coelho's improvisational manner also enables him to cope with smaller budgets. At the Spanish embassy in London he confronted an all too familiar problem. "I am always honored to work for the government," he says, "but the budgets are so dreadfully limited. Perhaps that inspires me, though, because suddenly it struck me to use draperies that had been in the dining room to cover the sofas in the sitting room. It looked marvelous!"

The most rewarding commission for Pinto Coelho has not been in Spain but in the African republic of Malawi, where he has developed a singular rapport with the country's president, Hastings Banda, and its people. Thirteen years ago, Pinto Coelho began work on the presidential palace, and the president was so pleased with the results that when the capital moved to Lilongwe the Spanish designer was asked to decorate the statehouse. "The president is a very wise man with decidedly classical tastes," says Pinto Coelho. "He speaks Latin, reads Greek. He is extremely cultivated."

In Malawi, Pinto Coelho and a group of European craftsmen have set up a workshop where they train native workers in skills such as fine woodcarving, detailed plastering and painting—skills difficult for them to acquire on their own. Together they have carved Empire consoles and an elaborate balustrade made of ebony, adorned walls with decorative murals, and created plaster moldings and architectural details to rival those found in the most elegant houses of Europe. "It has been my most fulfilling work," says Pinto Coelho. "I feel as if I am contributing something of lasting importance."

It is indeed laudable that a man who has created sumptuous interiors for renowned clients can also find satisfaction in imparting new crafts to workers in an African republic. But that is Duarte Pinto Coelho, anything but predictable, a master of the unexpected. □

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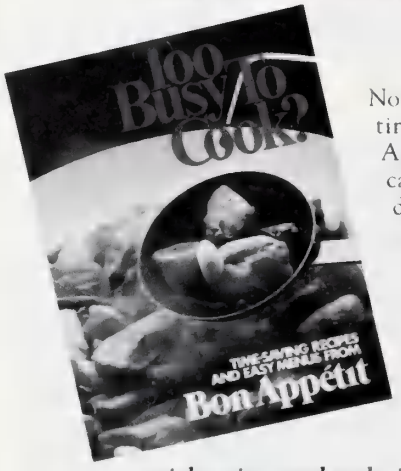
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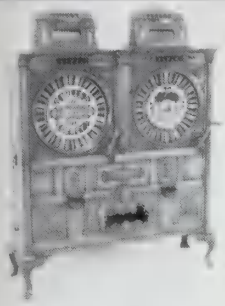
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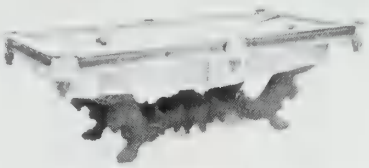
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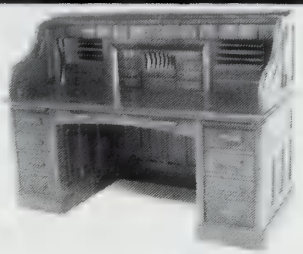
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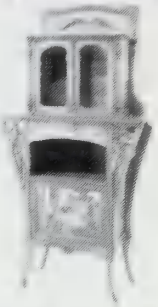
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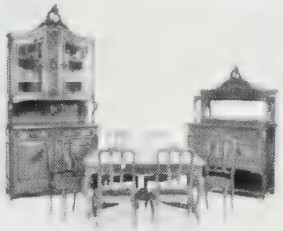
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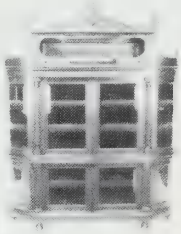
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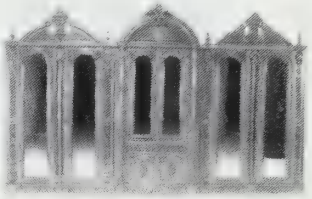
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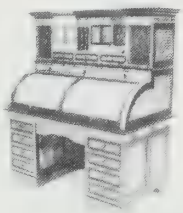
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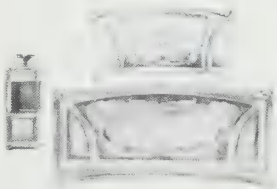
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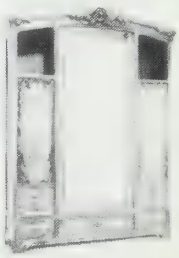
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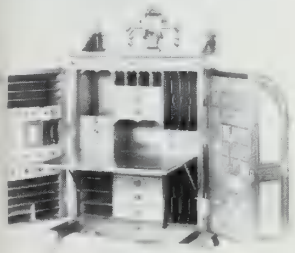


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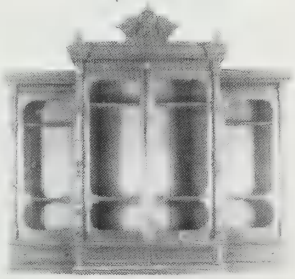


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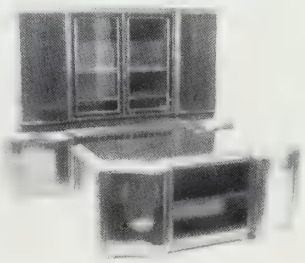
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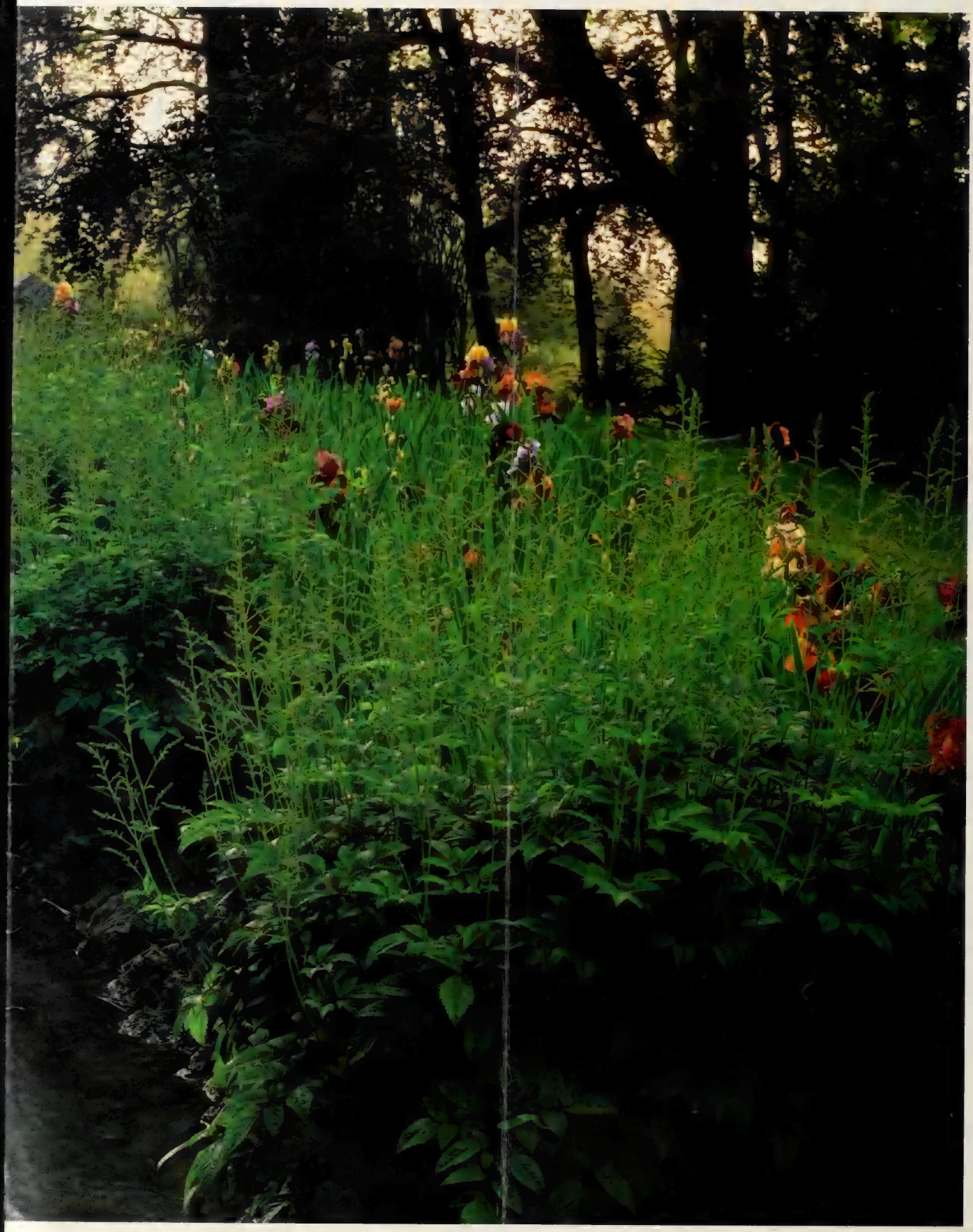




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In a perfect world, in short, everyone would drive an L6. Unfortunately, only a severely limited quantity will be imported in the coming year.

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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I wanted you to know how very much I enjoyed the feature on my home in the December 1986 issue of *Architectural Digest*. I received so very many notes, letters and cards from both old friends and many other people I have met over the years, as well as people I have worked with on matters concerning Man Ray. Thank you for your respect toward the memory of my husband and his work.

Juliet Man Ray
Paris, France

I have read with great interest your article on Hacienda La Trinidad in the January 1987 issue. My mother and father, Mr. and Mrs. Gordon Hicks, commissioned Giorgio Belloli to modernize Hacienda La Trinidad in 1957. My parents moved into the house in 1958 and lived there until my mother's death in 1965. Both my parents are buried in the churchyard in Marfil. My husband and I visited my mother at Hacienda La Trinidad in 1962, and both of our sons lived with her there for a year and attended school in Guanajuato. I thought Mr. and Mrs. Summers might be interested in a little history of their home.

Mrs. William George Lyon
London, Ontario

Henri Cartier-Bresson's drawings were an outstanding addition to your January 1987 Artist's Dialogue column—I only wish you had treated us to more examples. It's always interesting to see gifted artists branching out into new media.

Jeffrey S. Connolly
Tampa, Florida

It was a pleasure to read the article on Henri Cartier-Bresson. His photographs are favorites of mine, and it was a revelation to see the very different character of his drawings.

Leanne Rogers
Toledo, Ohio

The treasures displayed in Michel and Noémi Ermelin's glass table in "An Eye for Detail" (January 1987) are wonderful, especially because the collection includes those objects chosen "not for their monetary value but for their craftsmanship." And what could be more wonderful than the craftsmanship exhibited by schoolchildren making ceramic handprints for their parents? Surely others felt the same pang I did when I recognized the traditional first-grader's art project among the Ermelins' treasures.

Betty Lyons
Costa Mesa, California

Although I liked the exterior views of Ian Athfield's design for the Bucks' residence (Architecture, January 1987), I was disappointed not to see more of the interior. For me, much of the interest in seeing the work of an architect with whom I'm unfamiliar is analyzing his use of living space. In this case I wasn't able to get enough sense of Athfield's aesthetic.

Kyle DeBrett
New Orleans, Louisiana

As the text stated, John and Wendy Buck's New Zealand farmhouse really does look like a "dream castle." I was completely enchanted by Ian Athfield's imaginative concept, and by the seldom-seen beauty of the country itself.

Elizabeth Grady
New York, New York

I am always fascinated with your features on Ronald Crosetti. Enjoyed his apartment in San Francisco (April 1986) and condominium in Lake Tahoe (March 1987). His rooms are elegant, classic, timeless and livable, and I love his collected look. I look forward to seeing more of his work in your marvelous magazine.

Larry Gene Albert
San Antonio, Texas



Bessarabian (partial view)
12' x 10'8" circa 1840



Aubusson (partial view)
28' x 18' circa 1840



Savonnaire (partial view)
23'5" x 18'4" circa 1820



Bijar (partial view)
12' x 8'10" circa 1890

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Agra (partial view)
15'5" x 9'8" circa 1880



Kashan (partial view)
13'6" x 10'9" circa 1900



Sultanabad (partial view)
16' x 13' circa 1880

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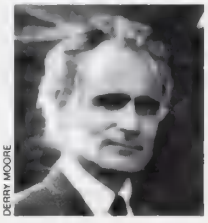
PEOPLE ARE THE ISSUE


JOHN BRYSON

The June country house edition of Architectural Digest has become a favorite of our readers, and next month's issue will not disappoint. There are many highlights. George Plimpton observes the summer months from his country house in Sagaponack, New York—where the climate favors potato fields and the literary life. Charlotte Aillaud visits shoe designer Maud Frizon at her estate in the Loire Valley, while Lady Anne Tree writes of Shute House in Dorset, where she and Michael Tree look after a centuries-old legacy of country living. A Greek Revival house in New York State provides Ivan and Marilynn Karp a reprieve from the Manhattan art circuit, and a remote cabin in the Montana Rockies is the retreat of Los Angeles designer Mimi London. Vincent Scully tells of a Bunyanesque New Hampshire house by architect David Sellers, and Susan Mary Alsop portrays Mr. and Mrs. Douglas Auchincloss on an island in Maine. Our Guest Speaker is John Fowles, who espouses the virtues of informal living—entirely appropriate to an issue that features a converted barn, a rejuvenated parsonage and a restored cider mill. For their variety and promise of escape, country houses will no doubt always be a favorite. And so will our June issue.

Paige Rense

Editor-in-Chief


DERRY MOORE

John Stefanidis

Country House in Town

Like most designers, John Stefanidis is an avid traveler. But while he brings back many beautiful and distinctive treasures old and new, his most valued acquisitions are intangible ones. As he browses in a museum he may sketch a background fabric or the outline of a cabinet, and ultimately these intangibles take on substance in a Stefanidis interior. In his seventeenth-century Chelsea residence, featured in this issue, his design for the fabric that covers two Italian chairs in the entrance hall was inspired by a famed Bronzino portrait now in the Wallace Collection. Stefanidis also finds his sketches invaluable as guides to perspective and proportion. "After all," the designer remarks, "you can't go around measuring the chairs in public places." *See page 110.*


DOUGLAS KIRKLAND

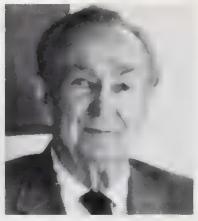
B. Gerald Cantor
Iris Cantor

Sculptural Strengths

"Our main residence is in California, but we're New Yorkers at heart," says Iris Cantor. She and her husband, B. Gerald Cantor, lead busy lives in both cities. He is still active in his international brokerage firm, and she is an energetic catalyst and board member at hospitals in New York and Los Angeles, in addition to being a trustee at the Los Angeles County Museum of Art. Wherever they find themselves, a constant is their involvement with art—the Cantors have built an unequaled private collection of Rodin sculptures, many of which they have donated to the country's top museums. It is an abiding passion, and one that is integrated into their lives. Both their Manhattan apartment (shown this month) and their Beverly Hills house (see *Architectural Digest*, March 1986) are designed so that art holds center stage. For now, both residences suit Iris Cantor, "but," she says with a smile, "I'm always carrying around a set of plans." *See page 118.*


MARY E. NICHOLS

Robert Wagner


MARY E. NICHOLS

Cliff May

Architectural Digest Visits: Robert Wagner

When a group of young people gathered recently outside Robert Wagner's Los Angeles residence, it turned out they weren't autograph hunters but architecture students hoping for a glimpse of a classic California design. "If I had known, I'd have let them in for a look," says the actor, whose pride at living in a ranch house designed by Cliff May in 1939 (and where he himself first lived in Los Angeles) is heightened by the fact that the architect agreed to do extensive additions. Among them were stables added for Wagner's four horses—"the smallest Arabian horse ranch in the world, I guess, on two-plus acres," says May. Wagner is a prodigious collector of other animals as well, which at last count included five cats, four dogs, twelve chickens, six quail, two pheasants and an assortment of doves and pigeons. *See page 124.*

continued on page 17

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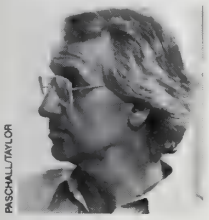


FELICIANO

Juan Montoya

Manhattan Mood

"It's like walking into a powder puff." That's how one visitor describes the sensation of entering a Manhattan apartment designed by Juan Montoya shown this month. Montoya explains his working methods: "My first impression was that the wife was very feminine and elegant. I thought of the apartment as a background for her." In this residence, as elsewhere, Montoya used broad-based columns that narrow toward the top. He traces this preference to his youth spent in Colombia and to his admiration for Mayan and Aztec architecture. But he has a more elusive rationale for using oversize objects throughout the apartment. "When I was growing up," he says, "I once went to a relative's house where everything was big. I asked him why, and his answer was, 'Because I believe in elephants.' " *See page 132.*



PASCHALL/TAYLOR

Michael Graves

Architecture: Michael Graves

After a false start and numerous delays, architect Michael Graves finally built a residence for Ingrid and Thomas Plocek in New Jersey. "I knew nothing about architecture," says Plocek. But, adds Graves, "his occasional comments were terrific and the design got better because of them." An outgrowth of the project has been the production of several of Graves's designs for the house, including a standing lamp in the living room called *Ingrid*, now being made in Milan. Other projects include a tower above Sotheby's in New York. And for a couple in Princeton (where Graves also teaches), he is designing an entire dining room—lighting, furniture, silver, china and crystal. "I wish I had more houses to design that way," he says, adding, "More than anything I would love to do a southern California house where I could design a garden that changes year-round." *See page 138.*



MARY E. NICHOLS

Anthony Machado

Sleight of Hand

It was almost by accident that Anthony Machado became an interior designer. After college he spent months traveling in Asia, buying porcelain and artifacts. Returning to San Francisco, he created an apartment to show off his finds, and "it launched a whole career for me," he says. When he was first asked to design a restaurant (see *Architectural Digest*, November 1984), he told the owner, "If I can do it as art, I'll do it." Machado's interest in theatricality and glamour, obvious in the Los Angeles studio we show this month, began when he was growing up in California's San Joaquin Valley. He fell in love with the movies, built floats for the county fair in Merced, California, studied set design at Berkeley in the 1960s—and has been creating special effects of one sort or another ever since. *See page 146.*



MASSIMO LISTRI

Nicola Trussardi

Traces of the Future's Past

Nicola Trussardi began expanding the family glove business into an innovative leather company in 1970, creating new treatments of the material for fashion designers. In 1973 he established the Trussardi name with his own collection of luxurious leather goods, and in 1983 began producing women's ready-to-wear apparel, presenting it at La Scala. Seeking always to show his collections in a way that would emphasize his attachment to art as well as to fashion, he presented his 1987 men's line at the Piccolo Teatro in Milan, interspersed with scenes created by the noted director Giorgio Strehler. An entrepreneur as well as a creator, Nicola Trussardi financed the Palatrussardi sports stadium in Milan and has launched a mail-order business unique among Italian fashion houses. *See page 152.*



ROBERT JACINTO

Nan Kempner

Thomas and Nan Kempner in New York

Nan Kempner has fond memories of the late Michael Taylor, her friend since they were teenagers in San Francisco. When the designer was starting out, Nan's mother, Irma Schlesinger, hired him to complete the décor of her house. Later on, Nan Kempner asked him to decorate her Park Avenue apartment, where she and her husband still live. "Michael put a bit of romance into every house he did," she recalls, "but because he was a big man himself, the most important thing to him was that the man of the house have a comfortable chair with good light—'one big, lumpy, comfortable chair in every library,' he'd say." Comfort certainly abounds in the Kempner place, yet Irma Schlesinger disapproved of the deep, corduroy-covered banquettes Taylor designed for the living room. Apparently the sentiment was not widely held, however, for after the design was completed, says Nan Kempner, "every decorator in town tried to come in and knock it off." *See page 166.*



Yves Saint Laurent

Gardens: Château Gabriel

Couturier Yves Saint Laurent and his partner, Pierre Bergé, have designed a garden for their country house in France that is fully as beautiful as the one at their home in Morocco. But whereas the Morocco garden is exotic, the one in Deauville has a definite

continued on page 20

Simply stated: Ford Thunderbird.

You'll notice that its glass and headlamps fit flush with the body. And that its hood is sleek and low to the ground.

These refinements not only give Thunderbird its distinctive new look, but are functional as well. Its design reduces interior wind noise and allows air moving over its surface to actually contribute to road stability.

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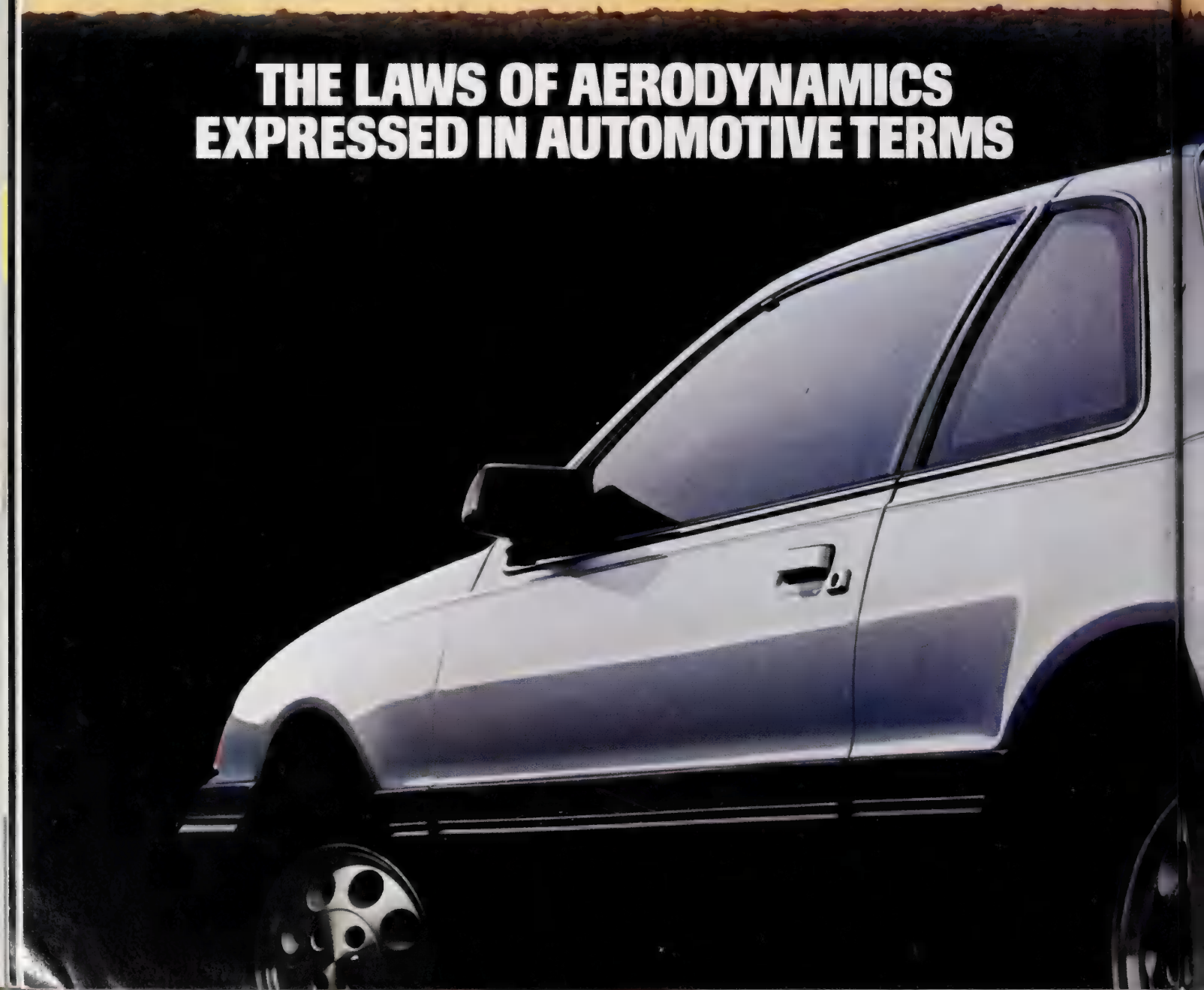
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continued from page 17



Pierre Bergé

English accent. Laid out over an area of forty thousand square feet, the garden forms a pattern composed of thousands of ornamental shrubs, perennials and spring-blooming bulbs. Château Gabriel is one of the few places today where guests may find themselves transported into the past. There are four carriages in the stables and horses to accommodate them. What more could anyone ask? Says the indefatigable Bergé, surveying a line of apple trees, "Next I'd like to start making cider." *See page 172.*



ALEC MARSHALL

Nancy Luce

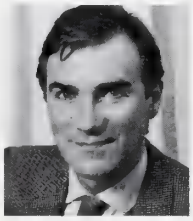


ALEC MARSHALL

Henry Luce III

Brillig on the Wave

"I grew up with the boys' oak furniture," recalls Nancy Luce. "It had been made for my father when he was a little boy and then used by my brother when he was growing up." Years later her sons used the pieces, which then went into storage and were not missed. "I was going to have them all chopped up for firewood," she says, "then I decided they might look good at Brillig," the island vacation house she shares with her husband, Henry Luce III. Nancy Luce took two headboards to her furniture refinisher in New York and asked him to turn them into one. Half an hour later the phone rang. It was the refinisher, horror-struck. "But this is all signed Gustav Stickley!" he gasped, referring to one of the leaders of the American Arts and Crafts Movement. "You cannot touch it!" She did not. Some research revealed that chairs such as one in a guest room at Brillig now sell at Christie's and Sotheby's for several thousand dollars—expensive firewood. *See page 180.*



Anthony Browne

An English Import

A relative newcomer to the United States after five years, British designer Anthony P. Browne found in Lawrence and Judith Burman clients who shared his taste. For their house in Maryland they wanted "completely English interiors," a preference that suited Browne, now based in Washington, D.C., because he not only believes in the excellence of English craftsmanship but actually has each piece of furniture made to order in his London workshop. "There are two sides to my success in America," he explains. "One is the design, but the other is the workmanship. I can't take credit for the latter—I have to give that to England. Things from there last longer—we're talking about things your grandchildren are going to use." *See page 184.*



JOHN DOMINIS

Denton Cooley

Profiles: Denton A. Cooley, M.D.

Apart from his family, the closest thing to surgeon Denton A. Cooley's heart is his work. "I think the most amazing thing about him," says one longtime associate, "is that at the end of the day, when most people are heading home, he'll take you aside and say, 'You should have seen what I did with this operation.' His work still excites him, and he wants to tell you about his approach to a problem—often some new method." Cooley is as proud of his medical achievements as he is of Houston, where his roots go back more than a century. "If the Good Lord hadn't meant for Texas to be at the center of the universe, He wouldn't have put it there" is an LBJ quote Cooley is fond of repeating. *See page 194.*



PETER VITALE

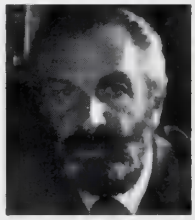
Rose Marie Bogley

Jamaican Cadence

Rose Marie Bogley spends two or three months at her Montego Bay house each winter, savoring the total change from life in Virginia. At Middleburg she is an active horse breeder and racer. "Right now I'm down to thirty-eight horses," she laments. Passionate in the cause of animals and an active fundraiser on their behalf, she is also an advocate of pet adoption who practices what she preaches. "I have thirty-five dogs and twenty cats. Most are abuse cases I've rescued," she says. Thus her winterly sojourn in Jamaica is rarely uninterrupted. "I return for a week or so in the middle of my vacation to see the animals and to help straighten things out," she explains. *See page 202.*



Princess Firyal of Jordan



Renzo Mongiardino

Orientalist Opulence in Belgravia

After Renzo Mongiardino had completed the grand salon of Princess Firyal of Jordan's house, she couldn't keep herself from adding an extravagant find of her own: Empress Eugénie's grand piano, with gilded and carved legs and inlay of fourteen kinds of wood. A Bösendorfer of the Napoleon III period, the piano had later belonged to the Romanov family. Princess Firyal brought it over from her flat in Paris to give added panache to the London salon. "My piano tuner," she adds, "tells me it's in a very healthy environment. It's found a good home here." The princess was also relieved to see how easily Mongiardino accepted her existing collection of furniture. "An added treat of working with him," she explains, "is that he works wonders with what you've got." *See page 216.*□

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NANCY RICA SCHIFF

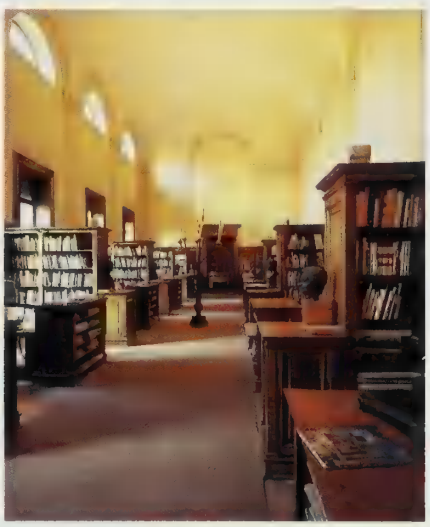


PHOTOGRAPHY: ROBERT EMMETT BRIGHT

The scholarly American Academy in Rome "bursts with energy, experience and search," writes Russell Lynes, who returned there last summer. ABOVE: Set on one of Rome's hills, the historic Villa Aurelia contains the director's apartments as well as conference and lecture halls. BELOW: A quarter of a mile from the villa is the academy itself, with its well-appointed library.

EVERY THREE OR FOUR years for the past fifteen years or so I have had the pleasure of working for a few weeks or a few months at the American Academy in Rome. Indeed, as I write this, I am looking out the window of the apartment I am privileged to occupy at the academy's Villa Aurelia, through the tops of Roman pines down on the tawny city. It sprouts domes through the morning mist like mushrooms. I can hear the splash of water from the vast, Baroque Fontana Paolo just down the hill (in Rome the sound of water is never far away), and the bells from the churches everywhere seem to ring on an entirely whimsical and gratuitous schedule, regardless of the hour. The one emphatic noise I count on is the cannon that fires precisely at noon and rattles the windows. I set my watch by it.

The academy proper is a quarter of a mile through a formal green garden of box and laurel hedges and ilex trees down a gradual hill from here. It is there that the work gets done, most of it, in the studios and the library, and it is there that most of the Fellows live. The building was constructed circa 1914 but looks as though



it might have been there since the late Renaissance. It is a marble and faded-red stucco palace behind tall, ornamental iron gates. They were always open the last time I was here, but they are now mechanically operated by an invisible gatekeeper as a precaution for security reasons.

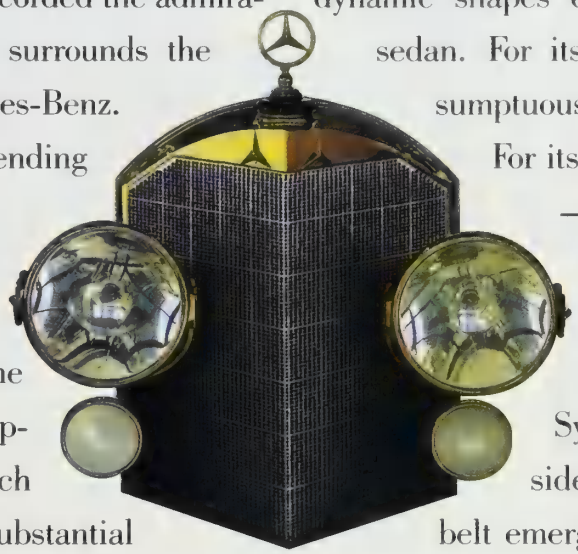
Beyond a circular rose garden, which is flanked by two very large studios big enough for the heroic sculpture that was in fashion when the academy was built, are two tiers of marble steps leading to still another iron security gate (it used to be a glassed-in arch) and a wide entrance hall with fountains at either end. Steps lead from this to a courtyard and still another fountain made some years ago by the sculptor Paul Manship, who had been an academy Fellow as a young man. (His work went from very fashionable to very unfashionable and is now back.) The fountain is set about with low clipped hedges and very tall cypress trees. This courtyard (or *cortile*) is surrounded on all four sides by arcades in whose walls are embedded bits

continued on page 30



THE MERCEDES-BENZ S-CLASS AND THE MYSTIQUE OF THE "BIG MERCEDES."

From era to era over the decades, few automobile series have been accorded the admiration verging on awe that surrounds the premier sedans of Mercedes-Benz.



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An Academic Presence in Rome
continued from page 27

and pieces of ancient and medieval stones that were discovered when the foundations were being excavated.

The academy, which was founded in 1894, is neither as old as its building pretends to look nor as dedicated to the past as this description suggests. It bursts with energy and experiment and search. Its principal inhabitants, and the reason for its existence, are about thirty young scholars—classicists and art historians, architects, painters, sculptors, composers and, this year, a single poet. They are chosen by juries of scholars and practitioners from hundreds of applicants who wish to compete for the Rome Prizes. In addition to the young men and women who are Fellows, the academy "family" includes resident artists, scholars and composers, invited by the director because of their distinction and because it is a tradition that a Fellow's exposure to the residents' interest, experience and friendship will make the year at the academy more nourishing.



This is an academy without a curriculum or a faculty, without anyone looking over the shoulders of the Fellows, without requirements or examinations or pressures except individual ones from within. The Fellows are on their own, which does not mean that they are isolated, except when they choose to be. At the beginning of the academic year, which like most others starts in September, each Fellow is asked to make a fifteen-minute presentation of his or her proposed project.

This is not a promise or a commitment; it is merely a declaration of intent. What they say they are going to do does not bind them. If they change their minds in the course of the year because the project they set out with opens windows on unexpected horizons (or quite probably because Rome hands them an unexpected vision), they can hare off in whatever direction their skill or their curiosity invites them. The residents are there to advise them if they want advice. So is the director, James Melchert, on leave from the arts faculty of the University of California at Berkeley; so is the professor in charge, Russell T. Scott, who presides as a hovering but firm spirit over the classical scholars. Scott also sees to it that doors are opened to them in Rome that are otherwise difficult to penetrate, and he arranges and often leads excursions farther afield in Italy.

LEFT "The academy's principal inhabitants, and the reason for its existence," says Lynes, are about thirty scholars competing for the Rome Prizes. BELOW: Embedded in the walls of the arcade, which surrounds the academy's courtyard, are medieval fragments found when the site was being excavated.



The American Academy in Rome was the brainchild of Charles Follen McKim, of the eminent architectural firm McKim, Mead & White, and it was conceived in "the shack," as the temporary building was called, where architects and artists met on the site to plan the Chicago World's Fair (the Columbian Exposition) of 1893. McKim and Daniel Burnham, the presiding architect of the fair, were the moving spirits and financial sires of what was at first the American School of Architecture in Rome. It was when it joined with the American School of Classical Studies that it became the American Academy. It then moved to

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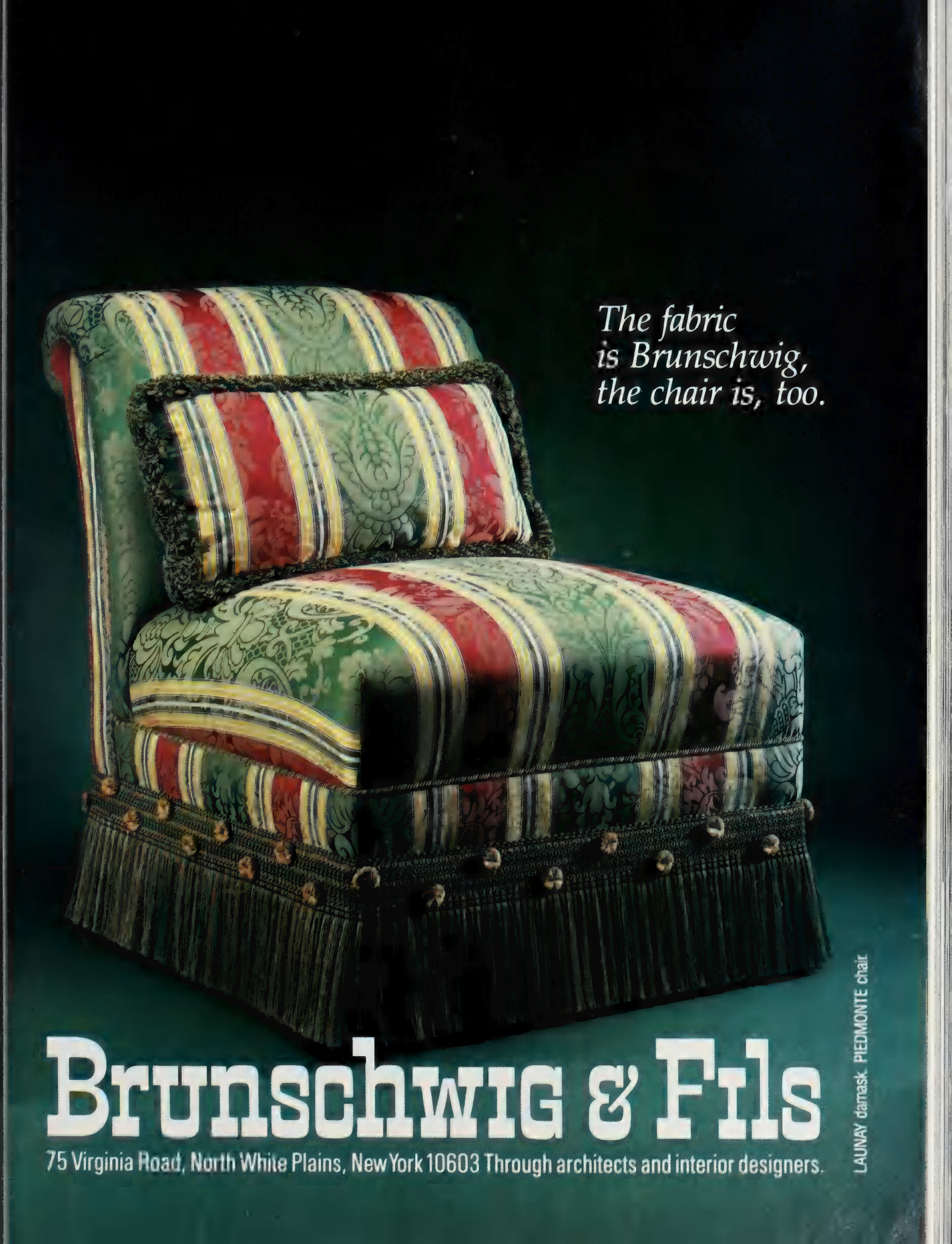
An Academic Presence in Rome

continued from page 30

the Janiculum, Rome's highest hill, to occupy the Villa Aurelia, which was left to it by Mrs. Clara Jessup Heyland, an American who had lived there for many years. The villa, where I write in an annex that was probably a stable for a good many horses in the seventeenth century, is one of the city's great houses with a very particular significance for Romans. During the battle with the French in 1849 it was Garibaldi's headquarters, and it was pummeled by French cannon until, as one historian reported, it was "riddled through and through." The villa was restored by the city for the family whose home it had been and was bought by Mrs. Heyland in 1881. It is now where the academy's director lives in an apartment.

But the villa is far more than a dwelling or a showplace. What was once its ballroom is now a recital hall, a site for conferences and a lecture hall, and in each of these functions it becomes a place where Rome and the academy meet. As Melchert says, "Whatever we present has to do with what the academy is. We are not a showcase for American culture. We are a bridge between American and Roman interests that we share." Some of these interests are shared at the villa in a room of considerable magnificence and charm, a room with a gold and white ceiling and pilasters, crowned by a tiara that is a crystal chandelier. Its tall oval windows look out in one direction on an unobstructed panorama that sweeps over most of Rome and in another down on the villa's ancient ilexes trimmed into mighty parasols.

The eyes of the academy look, indeed, with equal intensity on the past and the present, on what has been, what is now and what the gifted young men and women it has invited to the academy are generating for the future. The splendid buildings (in need of repair), the ample studios, the very remarkable library are nice and necessary, but they are merely tools. The minds that they serve are the real American Academy in Rome. □


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Mexico's Poet of the Commonplace

By David Roberts



COURTESY G. RAY HAWKINS GALLERY



COURTESY NORTON SIMON MUSEUM OF ART, PASADENA

ABOVE AND RIGHT Sometimes referred to as a Surrealist, photographer Manuel Alvarez Bravo declares that he is not. "That's a certain school, an academic concept," he says. "But reality always has a certain amount of fantasy within it." Both are at work in his *Window on the Agaves*, 1976, and *Absent Portrait*, 1945.

HE IS NOT ONLY Mexico's greatest photographer, he is one of the world's leading masters in the medium. Yet circumstances have conspired to keep Manuel Alvarez Bravo less known outside his native country than would be expected for an artist of his caliber. This matters little to the man, who at eighty-four still labors away with patient genius to produce his utterly idiosyncratic images.

Along with a sublime indifference to fame, Alvarez Bravo has retained an apolitical independence over the years. Although he was good friends with Diego Rivera and other Mexican painters whose work became synonymous with revolutionary protest in the 1930s, Alvarez Bravo took a small sidestep and excused himself from the vanguard. Instead, to enrich his art, he plunged deeply into the pre-Columbian sources of Mexican culture. Like such compatriots as writers Carlos Fuentes and Octavio Paz, Alvarez Bravo was perhaps best known for years mainly as a "Mexican artist." Just as it became their turn to achieve worldwide acclaim, so Alvarez Bravo has gained recognition for a photography that speaks to universal human concerns.

Alvarez Bravo lives in Coyoacán, or "place of the coyotes," in a modest house-cum-studio situated in an obscure back alley. When he was a boy, Coyoacán was a separate village, and a carriage journey to the capital promised a major expedition. Today the village has been swallowed up by Mexico City, and smog and traffic encroach where coyotes once prowled.

The photographer is a slight, seemingly unobtrusive man. Yet his face—with the long silver-gray hair slicked back from his forehead, the trim white moustache, the deep-lined yet ruddy skin, the lucid eyes behind the heavy black-framed glasses—conveys an arresting dignity without the slightest hint of self-importance. Decades of unstopping bottles of hydrochloric acid in the darkroom have caused his whole right arm to be afflicted with neuritis—hence the right hand that is sometimes sheathed in a black wool glove. He walks with small careful steps, and he sits and rises slowly. His voice is soft but deliberate, and he annotates his vivid

continued on page 42

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Mexico's Poet of the Commonplace
continued from page 38



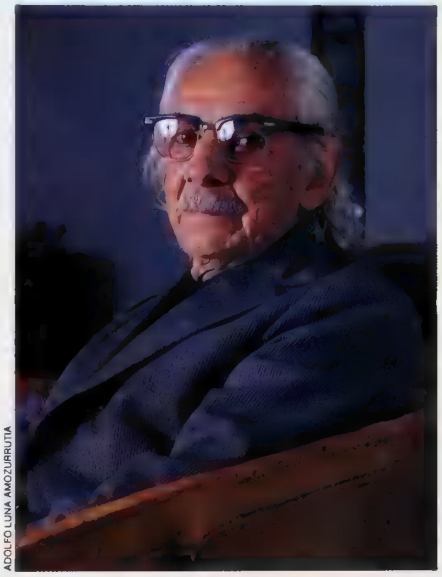
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ABOVE: Over his long career, Alvarez Bravo's concerns and imagery have changed frequently, but the juxtaposition of the natural and the man-made, as in *Landscape and Gallop*, 1982, has been a consistent theme. BELOW: The photographer in his Mexico City home.

conversation with the sweeping gestures of an orchestra conductor. He has a youthful way of breaking suddenly into laughter rich with delight at the world's absurdities.

A poet of the commonplace, Alvarez Bravo began by taking pictures of the street life of the poor, the everyday occurrences in and around his neighborhood. Some of his most characteristic photographs celebrate shop fronts, or girls walking along sidewalks, or carved wooden horses at the carnival, or men hunched on their stools at a dingy café. A close-up of a young boy urinating into a bowl, taken when the photographer was only twenty-five, won the astonished praise of Edward Weston.

Though self-taught, Alvarez Bravo is deeply and eruditely so. Two early influences that drove him to his art were Picasso and Hokusai. Walking in a lava-covered section of Mexico City shortly after he had discovered a book of Japanese woodcuts, he suddenly saw, as he puts it, "a rock that had exactly the same shape as a wave



ADOLFO LUNA AMOZURRUTIA

in a Hokusai engraving." His homage took the form of photographing it. The Surrealists also influenced Alvarez Bravo, as did his early association with other photographers, including Tina Modotti, Paul Strand and Henri Cartier-Bresson.

Along with his focus on Mexican life and culture, Alvarez Bravo turned his innovative eye to pure abstractions in his series called *Paper Games;* to cactus-and-desert landscapes treated as abstract designs; to humble objects turned by perspective into striking new forms, as in his brilliant series on the maguey plant; to deliberately composed, disturbing parables of death and life; and to images that consciously allude to Aztec and Mayan mythology.

As an artist, then, Alvarez Bravo has a vision of considerable complexity and intellectual rigor. Yet, like Robert Frost, he covers his shrewdness and subtlety with a homespun persona. When a critic praised him for his ability to capture the special quality of Mexican light, the photographer answered, "Mexican light? . . . If I take photographs I only make adjustments with the light meter to make the correct exposure. That's all." When asked to comment on another critic's claim that the pre-Columbian allusions in his art render it extremely inaccessible to non-Mexicans, Alvarez Bravo bursts into laughter and holds his hands open, as if to say, "That is obviously not for me to judge!"

Many of his titles are cryptic and joking: *The Washerwomen Understood; Somewhat Gay and Graceful; Sparrow, Clearly;* and *The Big Fish Eats the Little One.* Some are complex puns alluding to folklore and mythology. Yet the artist minimizes the importance of such wordplay. "Really, I am sometimes forced by having a book or an exhibit to give titles. And when I can't remember a date I will invent one. In my series of dogs, I numbered them: *Dog Number One, Dog Number Two,* and so on. Then I had *Dog Without Number* and *Untitled Dog.*

This gentle iconoclasm extends even to the photographer's masterpieces. One of Alvarez Bravo's most famous images is the 1934 *Striking Worker Murdered.* Critics have pondered its compositional felicities with the reverence of Keats contemplating the Grecian urn. Yet when asked how

continued on page 46

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The World Next Door

Manuel Alvarez Bravo
continued from page 42

he came to take the picture, Alvarez Bravo explains simply, "I went to Tehuantepec because I wanted to photograph beauty and women and baskets of fruit. I was standing in the market watching the weaving of textiles. Suddenly I heard a noise—I thought it was firecrackers. 'Where's the fiesta?' I asked. And somebody said, 'You'd better hurry. It's at the train station.' This is a Mexican kind of humor, you know.

"I ran to the train station, where I saw a man who had just been shot dead, probably by the police—nobody knew. I came up close and took the last two pictures in my Graflex camera. While I was photographing, somebody said, 'You'd better run for it. You're getting into something very dangerous.' " His deeply compassionate photograph has become an icon of revolutionary martyrdom.

A parable from *Don Quixote* has been one of the important influences on Bravo's life and art.

Another legendary image—called *Good Reputation Sleeping*—was made as a result of André Breton's proposal to include Alvarez Bravo in a 1938 Surrealist exhibition in Mexico City. With its blissfully indolent nude mysteriously swathed in bandages, it represents the obverse side of Alvarez Bravo's central fascination with life and death. Again critics have waxed metaphysical about its virtues, and again Alvarez Bravo's own explanation is matter-of-fact. "I was standing in line," he says, "at the School of Fine Arts to get my paycheck when I got a phone call giving me the commission. There was a model in the line also. I asked her right then to pose. I called a friend of mine who was a doctor and asked him to bring over some bandages. The poor man rushed over as fast as he could—he thought some person was wounded. He was quite surprised when he found out it was only for art's sake." Breton wanted to use the photo as his frontispiece, but he was not allowed to publish it in Mexico because of the model's pubic hair.

Alvarez Bravo was powerfully affected by visits to Europe in the early 1960s, and he did some startling work there. On the whole, however, he has seldom been comfortable shooting outside of Mexico. "I find it very difficult to penetrate a new culture," he says. "It takes me a long time to adjust and understand what is going on. Once I was in Chicago for a short while. While I was walking around the city, I saw some black men digging a ditch. I made some photographs, but the police came and took away my very valuable camera. I had to use my friends to get it back."

The unassuming modesty that radiates from Alvarez Bravo is no pose. In one of his few published credos, he has said:

> *Popular Art is the art of the People.*
>
> *A popular painter is an artisan who, as in the Middle Ages, remains anonymous. His work needs no advertisement, as it is done for the people around him. The more pretentious artist craves to be famous. . . .*
>
> *Before the Conquest all art was of the people, and popular art has never ceased to exist in Mexico. . . .*

It is obvious, then, why Alvarez Bravo does not worry much about either critics or fame. He refers to a parable from *Don Quixote* that he says has been one of the most important influences on his life and art. "On a road," he remembers, "Don Quixote and Sancho Panza find an object. Don Quixote says, 'This is the helmet of Mambrino, a great knight.' Sancho Panza says, 'No, no, this is a barber's bowl.' And Cervantes—through Don Quixote—says, 'You may think it is a barber's bowl, but for me it is the helmet of a great knight. Let each person have his own idea.' "□

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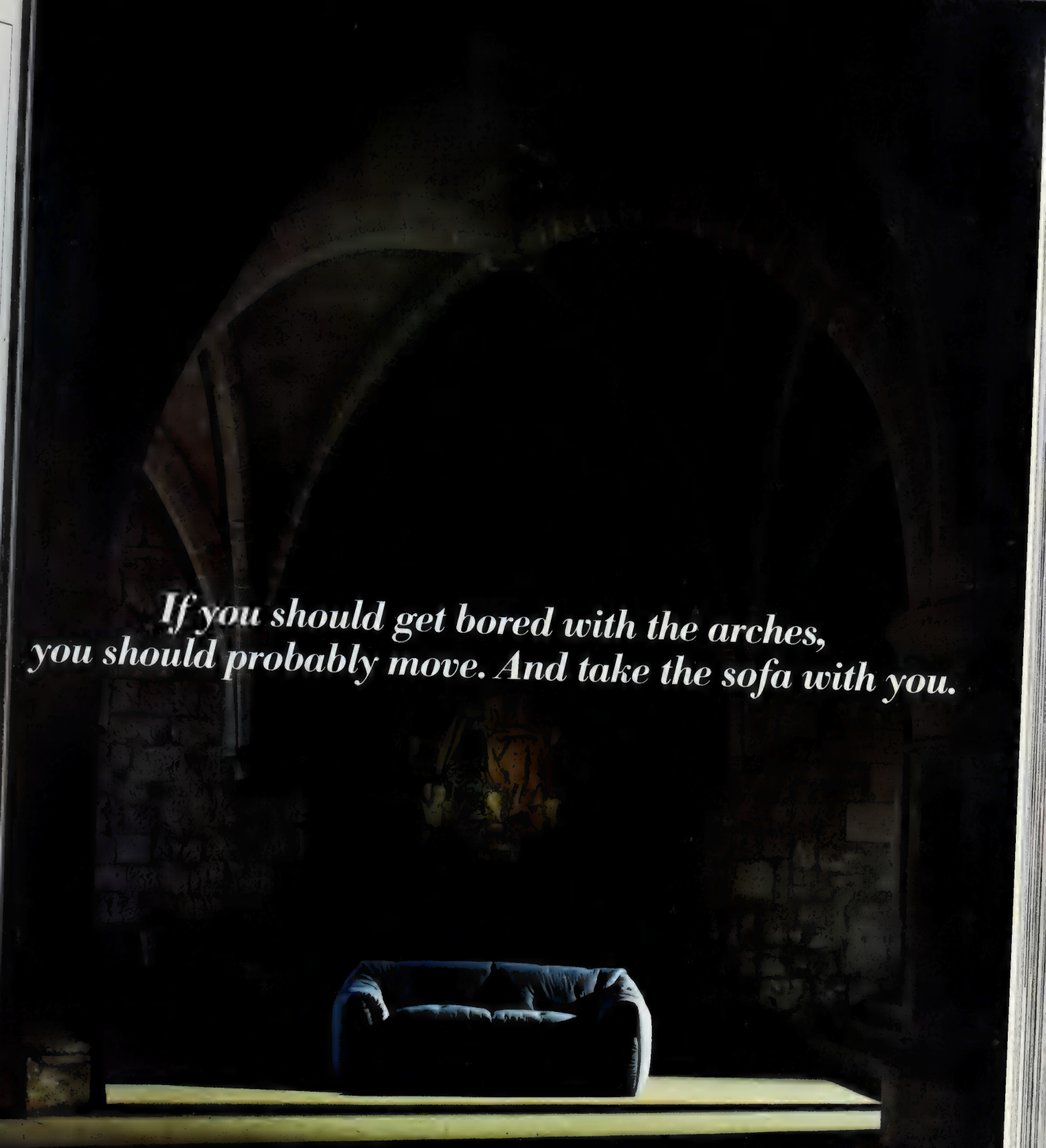
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Throughout, platforms predominate! One houses the luxurious six-foot Gentility whirlpool bath and handy shower. Others set off the handsome Windsor toilet and Valencia bidet, and make ingenious areas for storage and showing.

Come, enter the Bath of the Southwest. There are warm desert colors to soothe you, swirling waters to refresh you...space to set you free.



Photos: Nick Merrick of Hedrich-Blessing
Wall Tile: Walker Zanger
Mirrors: Carolina Mirrors Corp.





Architect Arthur Danielian, Danielian Associates, Newport Beach, Calif., and Interior Designer Beverly Trupp, Color Design Art, Pacific Palisades, Calif., intend this bathroom to reflect the southwest casual attitude: glamorous and enjoyable while still being functional.

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From the moment you enter this master bathroom, you're drawn to the Renaissance whirlpool bath. Surrounded by wide oak benches that are lit from below, the impact is immediate...like a cool blue pool floating in an Italian piazza. A glance upward reveals a dramatic pyramidal ceiling, bordered by clerestory windows that bathe the scene in light. Then to separate both time and space...a colonial-inspired screen that sets off the Coventry toilet and Valencia bidet.

The triangular floor plan is an escape from closeness and constraint. High ceilings and soaring columns heighten this feeling of space. For your enjoyment and convenience, there's a glass-enclosed shower, an exercise room. Beautiful Reminisce lavatories with Erielle faucets are purposefully put on each side of the room for separate access, separate use during morning rush hour.

Here is a room so sure of its elegance, it needs only a few simple touches to complete it. Classic Amente accessories. Warm trims of oak. An extravagant fern, a bowl of sponges, a striking shell. The most natural and lovely of accents... for this, the most splendid of baths.



Photos: Nick Merrick of Hedrich-Blessing Walls: DuPont Corian Mirrors: Carolina Mirrors Corp



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The grey and rose master bath brings to mind vistas of ivory silk nightgowns and hot bubble baths. It is reminiscent of the opulence in 1930's movies and of the posh picture palaces in which they were shown. Shiny surfaces, muted colors, sensual plumbing fixtures—all carefully calculated to maintain a constant motion, drama and excitement in the master bath.

Architect Mark Kaufman uses the sculptural quality of Eljer Canterbury pedestal lavatories as a starting point in his design. The lavatories are one level. One step up is the Eljer Adonis whirlpool bath and the Canterbury toilet and bidet—all in Dusty Rose. Faucets are Alvera polished brass and wall accessories are Chrysta.

"When I look at this bathroom, my eye never stops," says Interior Designer Kathy Andrews. She looks first at the Eljer whirlpool bath, almost growing out of the marble tile.

Contrast, movement and repetition are constants. Even the window in the master bath takes on the shape of the floorplan and the columns. There are only four curves in the room. The Canterbury lavatories are the nexus for the other curves found in the window, the ceiling and the shower doors. The world is a stage for the owner of this bath.



Photos: Nick Merrick of Hedrich-Blessing

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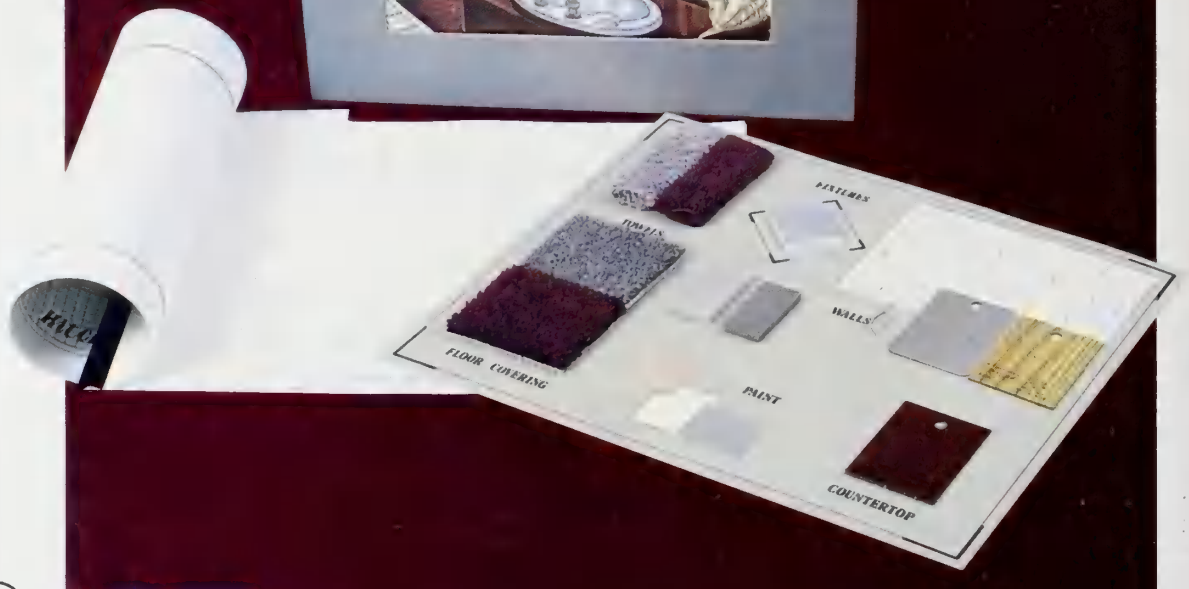
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The rest of the bath is equally elegant with fixtures all in Verde. Eljer's Versailles colors all come trimmed with gold striping.

The Eljer Patrician toilet and Valencia bidet are in a nook lit with recessed lighting. The Astoria accessories—from the towel bars, to the tissue holder to the shelf beside the tub—are in the same rich Versailles Verde color as the whirlpool tub. The Romanique lavatory sits in a custom made vanity.





Architect Richard Martin, The Martin Organization, Philadelphia, and Interior Designer Betsy Godfrey, Godfrey Associates of Orlando, Winter Park, FL., used the 1920's French hotel as the inspiration for this master bath.



Photos: Nick Merrick of Hedrich-Blessing Wells (Shower: DuPont Corian Mirrors: Caroline Mirrors Corp.

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AD/5/87

The Italian Baroque Paintings of Morton and Mary Jane Harris

By Carter Ratcliff



PHOTOGRAPHY: BILLY CUNNINGHAM



Since the 1960s, Morton and Mary Jane Harris have researched and collected Italian Baroque painting. ABOVE: Mrs. Harris in their Manhattan residence with works by (clockwise from upper left) Lucrina Fetti, Baglione, Codazzi, Lupicini and Badalocchio. LEFT: *Moses and the Brazen Serpent*, 1736, by Florentine painter Giovanni Domenico Ferretti.

ITALIAN BAROQUE—THE PHRASE conjures up palazzos, cathedrals and, in our day, the august precincts of art museums. Yet Mr. and Mrs. Morton B. Harris of New York City have found that paintings by Italy's Baroque masters are entirely at home in a domestic setting. "I love the drama, the color, the intensity of this period," says Mary Jane Harris, though she concedes that a great number of American collectors have traditionally shied away from seventeenth-century Italian canvases.

"Baroque art is so dramatic and intensely expressive that people may wonder if they can really live with it," Mrs. Harris says. "Morton and I assure them that yes, one can—beautifully." Drama thrives on contrast, a maxim easily verified by a glance around the Harrises' spacious Upper West Side apartment. Here Guercino's serenely patriarchal St. Jerome faces the pathos of Giovanni Baglione's St. Sebastian pierced with arrows—the latter a favorite subject during the Counter-Reformation.

"These images were painted for patrons who wanted their message to reach the largest audience possible," Mary Jane Harris points out. "It's an all-out kind of art, with nothing held in reserve. Yet it is capable of expressing great subtlety as well as sensuousness." Both qualities abound in the Baglione St. Sebastian, a brilliant blend of Mannerist delicacy and the direct, almost brutal realism that Caravaggio introduced to the Roman art world in the early 1600s.

Among the canvases flanking Baglione's image are two smaller paintings of the repentant Mary Magdalene. Sisto Badalocchio offers a reclining Magdalene as voluptuous as any Venus of the period. Giovanni Lupicini, moving in close to concentrate on the head and shoulders, achieves a subtly nuanced rendering of the saint's remorse. The Baroque often raises emotions to that pitch where melancholy becomes solemn exhilaration, a mood reinforced by Viviano Codazzi's painting of a hermit at prayer in a perspective of gloriously dilapidated arches. The atmosphere

continued on page 54

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The Italian Baroque Paintings of Morton and Mary Jane Harris
continued from page 50



LEFT: A meditative painting of St. Jerome by Guercino, circa 1650. "This is considered a prime example of Bolognese Baroque art," says Mary Jane Harris, whose collecting experience in the Baroque has led to her association with the Piero Corsini gallery in New York.

and subject matter change abruptly in a lush and exuberant *Bacchanal* by Livio Mehus.

The Harrises came to know Baroque painting literally by accident. While vacationing on the west coast of Florida, they arrived at the beach one morning only to meet with a rainstorm. Seeking shelter, they found themselves in Sarasota's Ringling Museum of Art, then presenting an exhibition of Genoese paintings of the seventeenth and eighteenth centuries. "I knew nothing of the Ringling or the Baroque," Mary Jane Harris recalls. "Yet the paintings I saw had such a powerful effect on me that I knew I would act on it somehow."

Returning to New York, she began to haunt galleries and museums. She attended courses at NYU's Institute of Fine Arts. "I was immersing myself in the Baroque," she says. "It was a feeling I wanted to live with." Several years later, in 1967, the Harrises felt ready to enter the market. "I've been lucky," says Mary Jane Harris. "My husband has been deeply involved at every step in the formation of our collection. We've done it together."

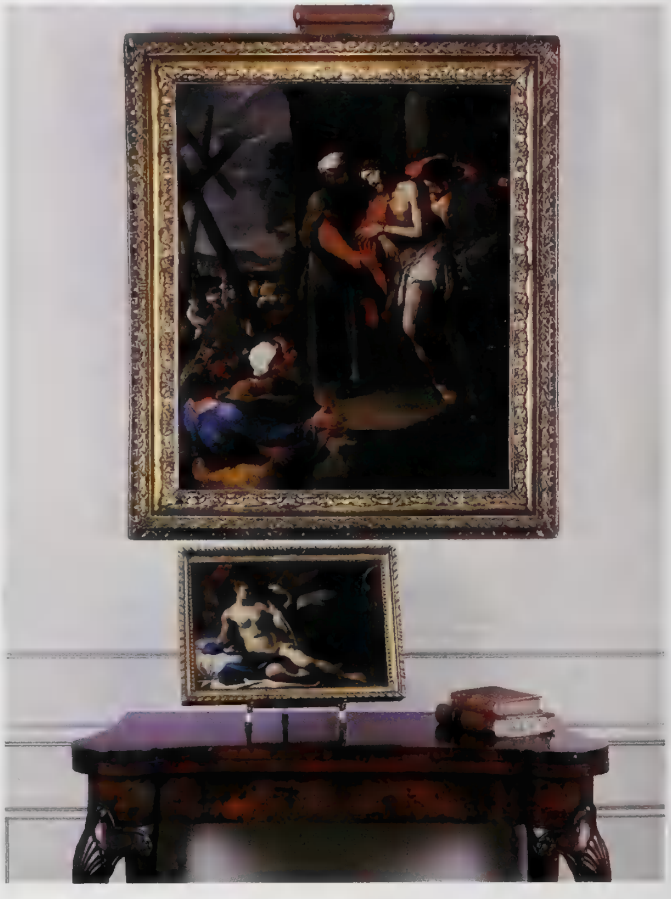
Two decades ago, the Harrises recall, the market was rife with affordable Baroque paintings of the highest quality. That is less the case now, though Mrs. Harris notes that the old-master market is never completely quiescent. "My strongest yearning right now," says Mary Jane Harris, "is for a Milanese painting of the seventeenth century. Perhaps the right one will surface."

A devotee of the opera, she sees painting, too, as a performance. "Often my response to a canvas is kinesthetic," she reports. "I feel an impulse to applaud. Or to cry. My reactions are healthy for a collector but not for a scholar."

Customarily, the new owner of an old-master canvas sends a photograph to an art historian specializing in the work of that artist. "But because it's impossible to judge a painting without seeing it," notes Mary Jane Harris, "scholars and museum curators have often visited us here. We're more than happy to lend to exhibitions. These paintings have afforded us pleasures we would like to share with as many people as possible."

Lending also gives the Harrises an opportunity to see their paintings in a new context. "Morton and I always learn from scholars' research published in the catalogues," says Mrs. Harris. Having joined New York's Piero Corsini gallery (see *Architectural Digest*, December 1986), which specializes in Italian old masters, she is now involved in organizing exhibitions herself. Sometimes these efforts take

BELOW: "These two paintings make an interesting observation about Neapolitan art of the 17th and 18th centuries," says Mrs. Harris of *Ecce Homo* (top) by Fracanzano, a student of José Ribera, and *Leda and the Swan* by Solimena. "One is intensely spiritual, the other secular."



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Morton and Mary Jane Harris
continued from page 54

her far beyond the boundaries of the New York art world.

When Mina Gregori, a leading scholar of the Baroque and a friend of the Harrises, was assembling works for a major show of seventeenth-century Florentine paintings, Mary Jane Harris helped by persuading reluctant American collectors and museums to make essential loans.

At the Pennsylvania State University Museum of Art, she initiated an exhibition of Italian Renaissance painting and works of art. The show, which opened last January, was a particularly happy event. Pennsylvania State University is Mary Jane Harris's alma mater—"though," she notes, "I studied anthropology, not art history.

"Taste is always shifting," she says. "Our collection is being visited by an increasing number of museum groups, and the response seems to get warmer and warmer." Troubled to learn that Jacopo Pontormo's *Deposition*, at the church of Santa Felicità, Florence, was in need of preservation, the Harrises organized an effort to rescue this masterpiece of the Mannerist period. Donating much of the funds themselves, they raised the rest from American friends with an interest in Italian art. Within a few short months the painting was successfully treated and returned to the church.

Though the Harris collection focuses almost exclusively on the Baroque, Mary Jane Harris points out that her taste is wide-ranging. "I like nineteenth-century drawings very much," she says. "One of our loveliest drawings is by the Victorian Frederick Leighton. And I found the Guggenheim's show of Picasso's last period extremely impressive—extravagant, powerful." Yet Italy's seventeenth century remains at the center of the Harrises' affections—passionate art for passionate collectors, who say that they treasure equally highly the friendships that have developed, in the United States and abroad, out of a shared love for the Baroque. □



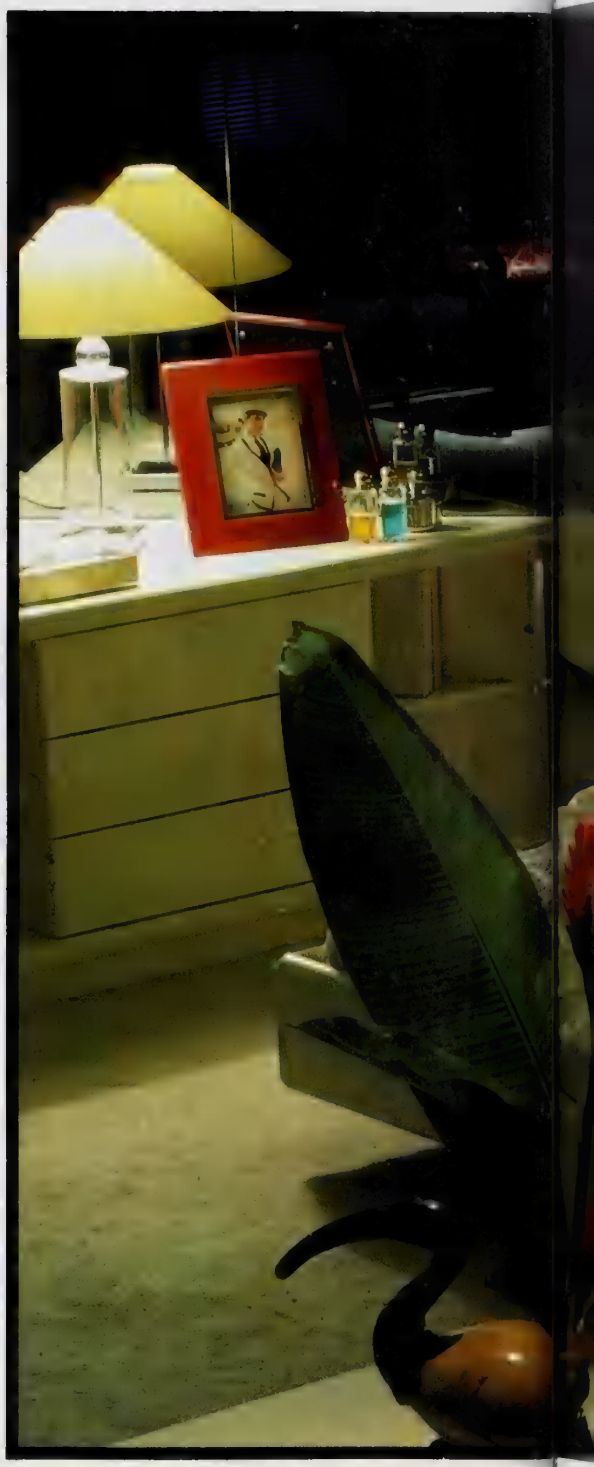
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EILEEN GRAY

In the Vanguard of Twentieth-Century Design

By Avis Berman



COURTESY THE TRUSTEES OF THE VICTORIA AND ALBERT MUSEUM

A STILL-UNFOLDING STORY IN THE annals of modern design is that of Eileen Gray, the Anglo-Irish expatriate in Paris whose small output seems inversely proportional to the quality and importance of her achievement. Her furniture, which presaged the International Style by many years, ranged from single prototypes and limited multiples of screens, rugs, chairs, tables, lamps and desks to custom-made ensembles for apartments and houses. She worked in all manner of materials, from rarefied, labor-intensive lacquer to patently industrial celluloid and aluminum. The plans for her houses and public buildings—she was a self-taught architect—took note of the de Stijl group and were much admired by Le Corbusier, who exhibited her drawings and maquettes for a recreational complex in his pavilion at the 1937 Paris International Exposition.

Despite her prescience and the esteem of her colleagues, Gray remains a marginal figure in architectural history. Her rediscovery in the late 1960s, thanks to an eye-opening article by architectural historian Joseph Rykwert, culminated in retrospectives at the Victoria and Albert Museum and the Museum of Modern Art in 1979. Gray's



ALASTAIR DUNCAN, CHRISTIE'S



ALASTAIR DUNCAN, CHRISTIE'S

TOP: Designer Eileen Gray (1879–1976) in her Paris apartment. Her work during the first part of the 20th century, though limited in quantity, anticipated many elements of contemporary design. ABOVE: Two sides of *Le Destin*, a lacquered screen Gray designed in 1914 for the couturier Jacques Doucet, combine Art Déco and modernist elements. Gray, who began her career studying drawing, became a master of the demanding discipline of lacquer and later applied her artistic talents to both interior design and architecture.

continued on page 66


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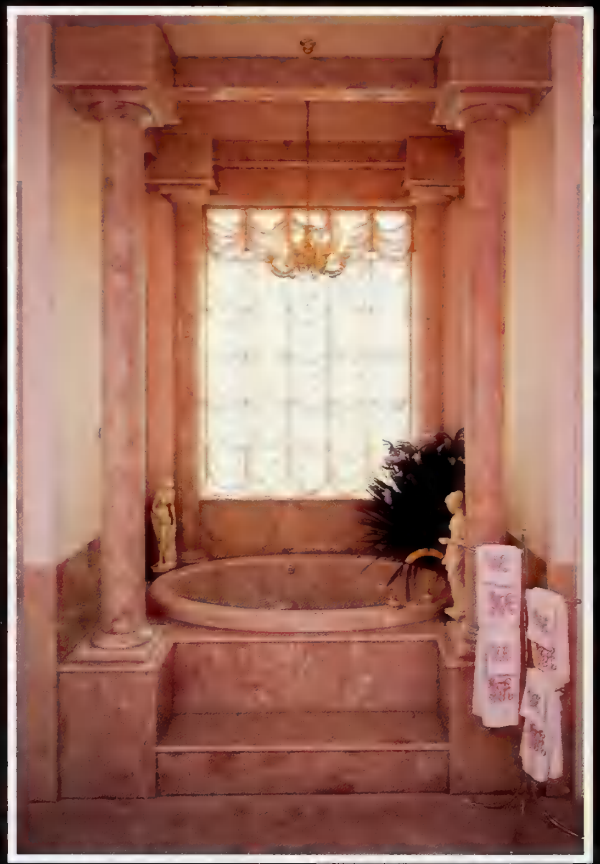
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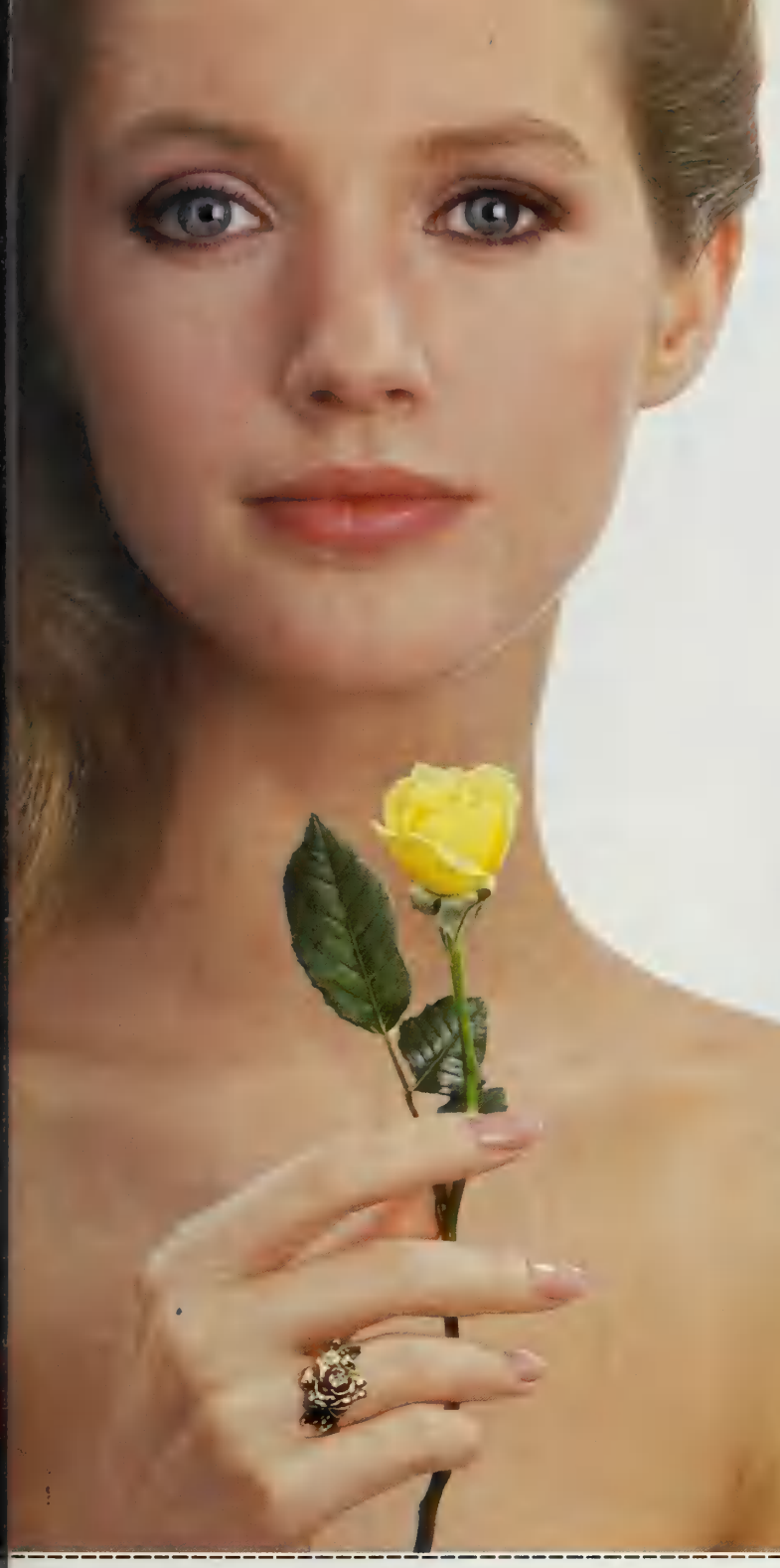
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In the Vanguard of Twentieth-Century Design
continued from page 62



ALASTAIR DUNCAN, CHRISTIE'S



COURTESY PETER ADAM

TOP: After World War I, Gray was commissioned to create a decorative scheme for Suzanne Talbot, a fashionable milliner. The salon, which illustrates Gray's theatrical concept of Art Déco, marks her evolution toward completely integrated design. ABOVE: A model boudoir shown in 1923 raised what Gray called "a concert of abuse" from the press but opened the way for her involvement with the de Stijl group.

reemergence coincided with the renewed interest in Art Déco, and she was embraced (not altogether incorrectly) as a virtuoso craftsman who understood the taste for a new variety of luxury and brilliantly catered to it.

Gray, who reached the age of ninety-seven before dying in 1976, lived to see herself enshrined as a period icon. Characteristically, she would have none of it. She was against being associated with Art Déco and opposed to embroidering on the decorative trends introduced by others. Gray maintained that her approach was not only independent but thoroughly architectural; her wish was to unify a space for comfort, suitability and appearance. As she said in 1973, "My idea was to make things for our time; something which was possible but which no one was doing. We lived in an incredibly outdated environment."

Why, given the innovation and verve of her designs and the caliber of her professional affiliations, was Gray neglected for so long, and why has she still not been satisfactorily reappraised? The more obvious causes have to do with changes in fashion and with historical circumstances. After the fall of France, she was exiled as an enemy alien. In her absence, two of the three residences she had designed on the Riviera were destroyed or sacked and her Paris apartment was looted, so much of her work disappeared. Restoring these properties occupied Gray after the war. Failing eyesight further restricted her creative work.

Eileen Gray was intensely adventurous in art and in life. She was one of the first women to enroll in London's Slade School of Art and an early aviation enthusiast (she ballooned across the Channel in 1909 and flew on the first airmail run between New Mexico and Acapulco in the early 1920s). But recognition also eluded her because she was a loner who shied away from promoting herself. One reason she could avoid the limelight was that she came from a comfortably fixed family. With a private income, she could do exactly as she liked. When she tried architecture, for instance, she was the client for her first two houses.

Ironically, Gray's financial independence may have contributed to her eventual lapse into obscurity. She did not have to teach; hence she left no students, followers or disciples. She did not have to proselytize through articles or lectures; hence she left scant statements to explain her beliefs or document her career. She did not have to compete for public commissions; hence the number of her unbuilt, as well as built, designs is small.

This quietude and self-containment seem unusual in someone who excelled at whatever she tried, but Gray was sui generis. She was born in Enniscorthy, Ireland, in 1879. Opinionated about her surroundings from the start, she repudiated the family seat in county Wexford at the age of nine when the Georgian house of her earliest childhood was torn down to make way for a Scottish baronial manor in emulation of the Balmoral craze. Aesthetically offended by this stolid pile, Gray spent as much time as she could at the family's winter house in London. In 1898 she enrolled at the Slade School, and continued her studies until she chanced to pass a lacquer shop and asked if she could work there. To her surprise, the owner replied that she could start on Monday. In 1902 she moved to Paris and in 1907 took a flat in an eighteenth-century *hôtel* a block from the Seine on the Left Bank; she kept it for the rest of her life.

Once in Paris, Gray became dissatisfied with her drawing and painting because they were not "useful." She began to make lacquer screens, panels and furniture. With its qualities of brightness, depth and smoothness, its flawless surface and its requirements of infinite patience and numerous technical intricacies, lacquering was congenial to her extreme fastidiousness as an artist. She opened a workshop with Sugawara, a Japanese master of the craft. They were the first to employ lacquer successfully in modern

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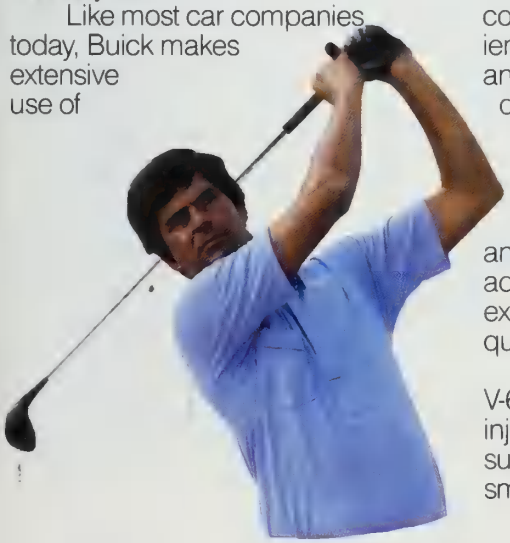
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In the Vanguard of Twentieth-Century Design
continued from page 66

furniture and helped initiate its vogue.

By 1913 Gray was exhibiting in salons for the decorative arts and had attracted the patronage of the couturier and collector Jacques Doucet. For his celebrated ultra-luxe apartment she made several unique items. The most opulent were a Nile-green lacquered table threaded with green silk ropes and balanced on carved legs representing lotuses in bloom, and a four-panel red, black and silver lacquered screen with metal inlays called *Le Destin*. One side of *Le Destin* bears a dramatic portrayal of three wraithlike figures; the other is an abstract design without a hint of conventional representation. Of this tour de force, J. Stewart Johnson wrote, "It is as if the artist, confident of her skill and imagination, were proclaiming her ability to move with equal ease in any direction she chose."

After World War I, Gray was commissioned by the fashionable hat designer, Suzanne Talbot, to redo her apartment. The result enunciated the glamour of Art Déco. A lacquered chair had arms shaped like rearing serpents; the chaise longue was deeply recessed and perched atop twelve arches; zebra and leopard skins were thrown over the furnishings with studied casualness.

Most extravagant were the walls, which Gray, to hide "the disgraceful moldings," covered with lacquered panels of black and gray with incised geometric patterns that were, in essence, low-relief sculpture. A free-standing screen constructed from pivoting black lacquered blocks entered the realm of pure sculpture. Flagrantly nonfunctional, the screen's open form, which divided space but did not obscure it, registered the changing play of light on lustrous surfaces and constantly invited the beholder to rearrange the configuration of the moment.

The Talbot commission, a summation of Gray's ornamental phase, also marked its end. In 1922 she opened the Jean Désert Gallery to show designs that were uncannily ahead of their time. "A visit to Jean Désert is an adventure: an experience with the unheard-of, a sojourn into the never-before-seen," the gallery's card accurately proclaimed. Gray's new furniture was classically geometric and made with glass, wood, chrome, aluminum and cork. Her tubular steel chairs and tables predated those by Mies, Breuer and Le Corbusier by several years. Mirrors were improved with swing-out arms and built-in lights; desk drawers swiveled all the way around for full access; chairs folded up and bedside tables had adjustable heights. There is scarcely a watchword of contemporary design that Eileen Gray did not anticipate.

Gray was now so advanced that her furnishings no longer appealed to French tastemakers. In 1923 she entered a model boudoir in the annual Salon des Artistes Décorateurs that boldly announced her transition from Moderne to modernist. Streams of critical ink were spilled in abuse, but photographs of the room favorably impressed J. J. P. Oud, one of several de Stijl architects who respected Gray's work. With their encouragement, she began moving toward total environmental design.

The person most responsible for helping Gray into architecture was Jean Badovici, a Romanian-born architect and the editor of *L'Architecture Vivante*, a journal known for its illustrated portfolios of modern buildings. Badovici told Gray that she should build; when Gray demurred, he offered to collaborate with her on a house in the south of France. Their first project, lasting from 1926 to 1929, was Gray's villa for herself at Roquebrune. They called it "E-1027," after the numerical position of their initials in the alphabet.

E-1027 was an amazing feat for a first-time architect, as Gray ended up doing the lion's share of the work. Notwithstanding its austere title and its status as one of the first truly modern buildings in France, the house was warmly inhabitable. Its layout—predicated on a sociable living room and terrace, with small bedrooms and alcoves for privacy—looked casual but was minutely planned. It had to be, since the site, on the rocky slope of a cliff, was restrictive. The cantilevered structure was built on pillars, and its elongated horizontal sweep presented an elegant façade. No less refined were the interiors, which bore the mark of Gray's perfectionist detailing and instinct for materials and textures. Badovici later moved into the house, and Le Corbusier grew so fond of it that he built himself a cabin nearby.

Gray next renovated a one-room Paris apartment for Badovici. The movable furniture and light-catching screens of perforated metal that she used are so graceful that they remind us of the exquisite quality of her earlier work, an effect now achieved by rigorously different means.

In 1932 Gray returned to the Midi and built Tempe a Pailla, her second villa. As before, the panoramic views of the sea and mountains compensated for the difficult site and narrow piece of land. Gray applied what she had learned from E-1027 with even greater finesse; the furnishings and appliances were supremely utilitarian yet never coldly so.

Wishing to make wider public statements, Gray drew plans for prefabricated houses and a holiday resort incorporating a hotel, restaurant, theater, gymnasium and ballroom. Designed on the eve of World War II, these projects never reached fruition.

The postwar period brought little but frustration for Gray professionally. As she said in 1972 after one of her screens set an auction record: "It's absurd. For forty years I couldn't give my pieces away." More satisfyingly, Gray saw the furniture she had pioneered decades before go into production as the precedent for the latest the seventies had to offer. But Eileen Gray had hardly protested her anointment as doyenne of Art Déco to become the grandmother of high-tech. She remained private, equable, elusive—then and forever herself.□

Master of Possibilities: David L. Wolper.

Producer: Liberty Weekend,
'84 L.A. Olympic Ceremonies,
The Thorn Birds, Roots.

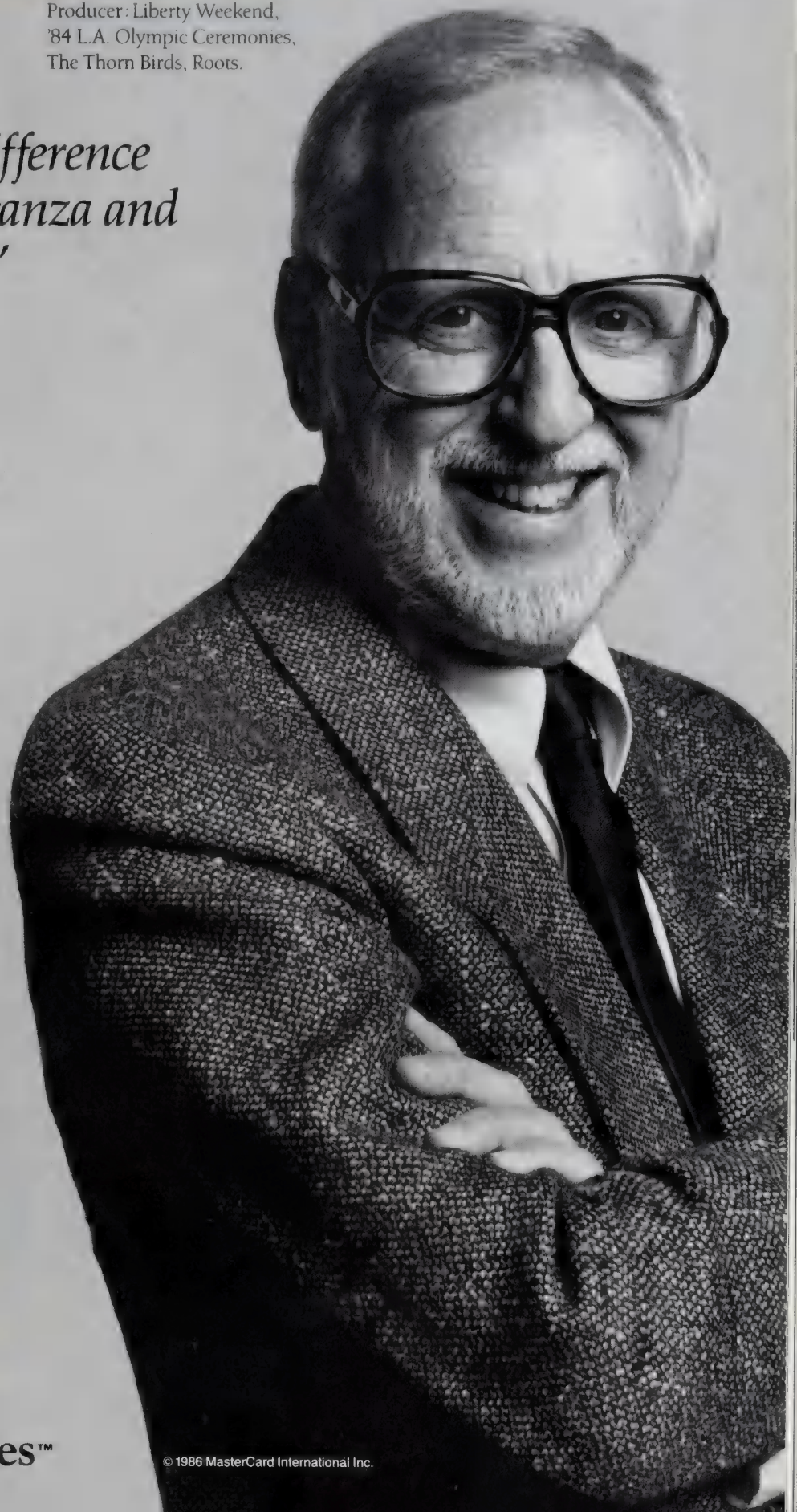
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AN EXCLUSIVE PRESENTATION FROM FRANKLIN HEIRLOOM DOLLS.

Drawn to the Masters—David Tunick

By Jesse Kornbluth

IT WAS AUCTION WEEK in New York, and the talk in the art world was boom-and-bust. The art scene, some collectors were saying, had finally reached a pitch that could only be compared to the mania for tulip bulbs that swept through seventeenth-century Holland. A major Jasper Johns painting that had been purchased in 1960 for $2,250 had just sold for $3.6 million—the same price as *Child with a Lamb*, a five-by-eight-inch drawing by Leonardo da Vinci.

Which price was wrong?

"Neither," says New York prints and drawings dealer David Tunick. "The Leonardo was correctly valued, even a bit low. I thought it would go higher, for about $4 million. That's a lot of money, but then where can you buy a Leonardo?"

What's just beginning to be understood, Tunick believes, is that prints and drawings are no longer the province of junior collectors who will, at the earliest possible opportunity, graduate to oils. "Now that great paintings are going for $3 million, the movement's been in the opposite direction, back to prints and drawings," Tunick observes. "The Metropolitan Museum of Art just bought a Mantegna from me—*Bacchanal with a Wine Press*—for more than they've paid for any other work of art on paper. And it's not just museums that have set this market on fire. Veteran collectors are discovering works of art on paper. Drawings in particular have become very chic—now you see them, if you'll pardon the pun, in drawing rooms."

Fortunately for the forty-three-year-old Tunick, he discovered prints and drawings twenty-five years ago, when he was a pre-med student at Williams College. Because he believed that "every educated man should know how to read a painting," he signed up for an art history course. One day the professor came to class holding a Rembrandt drawing. It had, he said, been offered to the college for $3,000. "If my wife would let me," the professor confessed, "I'd sell the family car for this."

The idea that someone could still buy a Rembrandt was stunning to Tunick. On his budget, collecting anything was practically impossible; earlier, when he borrowed $400 to buy a Picasso lithograph, he had to sell encyclopedias to repay the loan. But after a few more small purchases, the young man who'd once collected coins and baseball cards realized he'd found the obsession of a lifetime. He apprenticed at museums in New York, Boston and Chicago. Then he was off to Europe to buy "hundreds of works on paper for $2,000."

From the beginning, Tunick bought more as a collector than as a dealer. "I love pursuit," he says. "And I love acquisition. I can't say I love selling the art, so I buy for myself. I want to be happy if a drawing's still here ten years from now."

That contrary attitude has worked well for Tunick. Because he buys "the best available at the time," he's attracted museums as clients—and where museums lead, the most discriminating private collectors follow. And because he is now in a position to commit millions of dollars at a time, he beats the auction houses to at least one great collection a year.

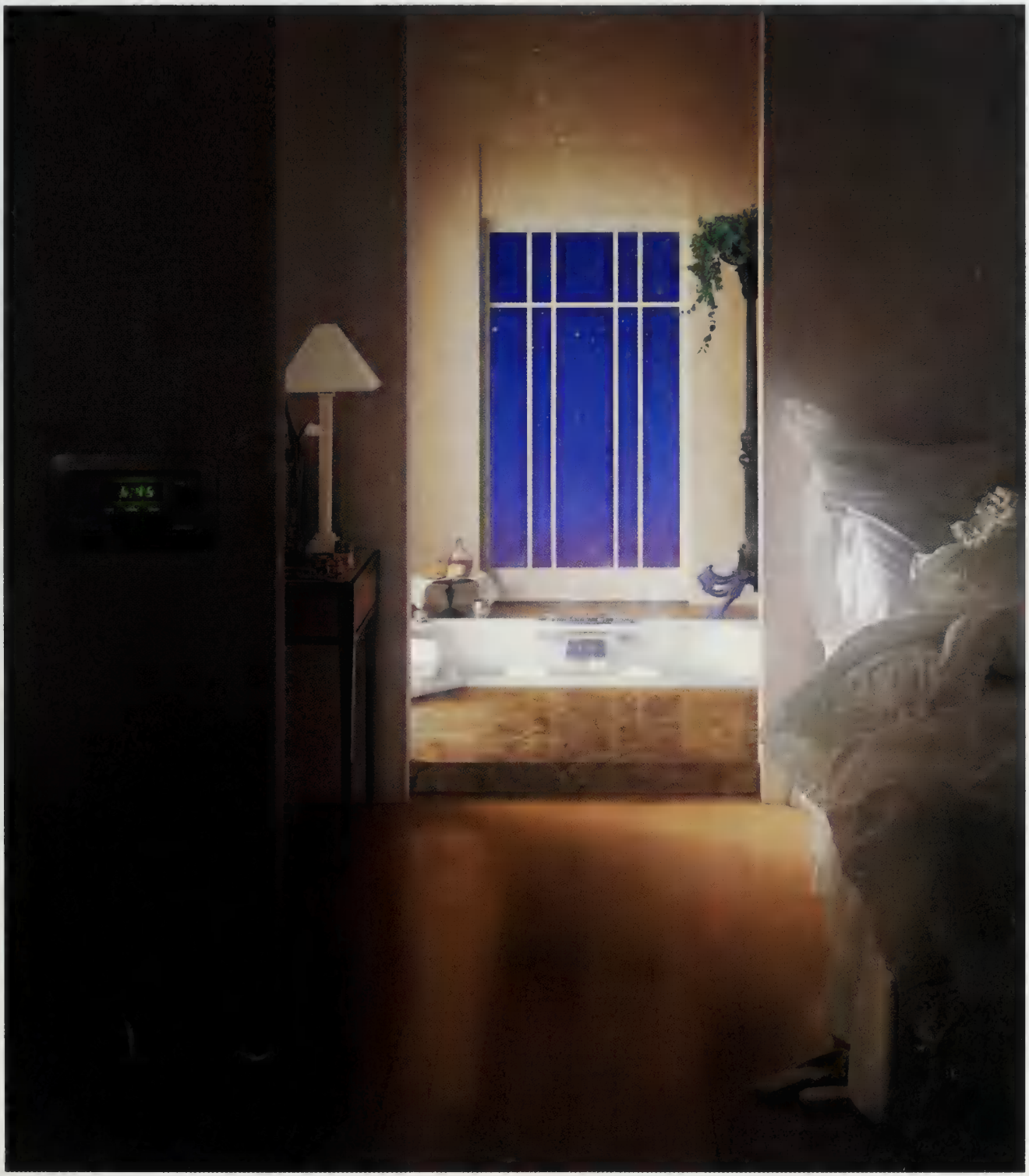
Last year the coup originated from an unanticipated source. Summoned to Providence to make an insurance evaluation of the collection of the late John Nicholas Brown (father of J. Carter Brown, director of the National Gallery of Art), Tunick discovered fifty drawings by such masters as Watteau, Renoir, Fragonard, Cézanne, Gainsborough and Boucher. A selection of these drawings had been exhibited as a group only once: at the



PHOTOGRAPHY FELICIANO

Displayed at David Tunick's Manhattan exhibition space and residence is *Venus et L'Amour*, a 1759 chalk drawing by François Boucher acquired from the Brown collection.

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Drawn to the Masters—David Tunick
continued from page 74



Lorenzo Tiepolo's *Monument to the Glory of Heroes* is an etching after a lost work by Giambattista said to have been done for the imperial court in St. Petersburg.



Partie de Campagne by Toulouse-Lautrec hangs above Pissarro's *Bust of a Woman Looking Down*, Vallotton's *La Paresse* and Cassatt's *Reading the Newspaper (No. 2)*.



David Tunick stands before part of his collection of prints and drawings that range from Rembrandt to Matisse.

Fogg Art Museum in Cambridge, during Brown's fortieth Harvard reunion in 1962. This was, as Tunick quickly realized, a gem of a collection, worth more than $5 million—not that it was for sale, of course.

In June, Tunick learned from the executor that the collection would soon be shipped to Christie's for auction. Tunick immediately spoke up: "Sell it to me." But there'd be a conflict, the executor said. "Not at all," Tunick said. "My appraisal is already in. Just compare it with what Christie's says. And remember—Christie's isn't buying, they're auctioning."

After the news came that he'd acquired what he calls "the most significant collection not to go to auction in recent years," Tunick celebrated by sailing his boat, *The Night Watch*, to the Virgin Islands. When he returned to his summer house in Maine—still in his boating clothes—he rented a truck, drove to Providence, took possession of the drawings and installed them in the exhibition room of his Manhattan townhouse.

That most of these works have moved on is, the dealer says, a testimony to Brown's astuteness—which becomes more remarkable when you consider that he assembled the collection in just two years. How did he do it? Tunick opens a drawer in search of the answer. "Brown paid high prices and bought from only the best dealers," he says, flipping through a stack of photocopied invoices. "Look at this: 1,500 pounds for a Boucher! And that was in 1929!"

That kind of confidence—in the collector or his dealer—isn't instinctual. Is a Dürer print an "early" impression, made while the artist was still alive? What clues to the work's date of creation are hidden in the watermark? Is the print from a special state—did the artist add something to the engraving that makes this one different from the rest? Such questions underscore why, for prints and drawings, Tunick defines connoisseurship as "judgment at the highest level—or, to be blunt, learning from your mistakes."

For Tunick, the most instructive

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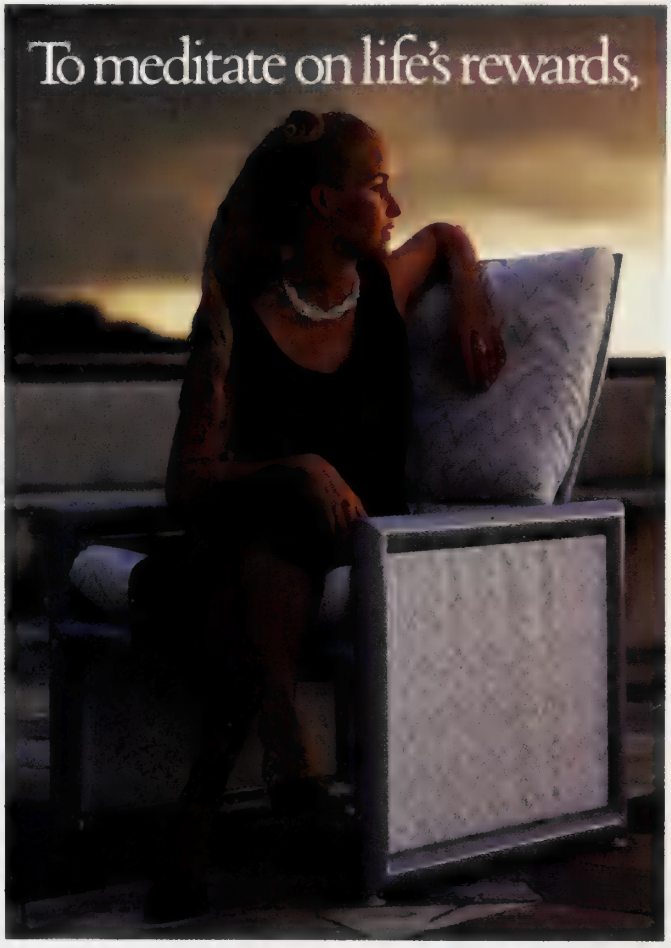
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Drawn to the Masters—David Tunick

continued from page 78

and costly learning experience occurred a decade ago, when he went to Europe with $30,000 in his pocket. At a Munich auction he stunned veteran dealers by paying a record price for a set of Dürer's woodcuts, *The Small Passion*. Intoxicated by that triumph, he went on to buy a perfect Schongauer *Temptation of St. Anthony*. Two months later, however, the Schongauer "started flashing" at Tunick. "It had been completely drawn over—a total restoration," he recalls. "I haven't missed that kind of thing since."

What's just beginning to be understood, Tunick believes, is that prints and drawings are no longer the province of junior collectors who will graduate to oils.

The collection in his exhibition room testifies to how little Tunick misses these days. A jewel-like Tivoli park scene by Fragonard hasn't a weak line, and though the red chalk drawing was made in 1760 it's never been brushed or torn. On the mantel there's a pastel drawing in which trees frame a landscape with a few figures and a brilliant sky; it is, as Tunick enthuses, "everything you'd want in a Gainsborough." On a table rests a 1759 Boucher drawing, *Venus et L'Amour*. It's a fully realized work that's worthy of Tunick's description: "the best Boucher in America outside a museum."

That these works don't linger in Tunick's townhouse suggests there will be any number of successors to John Nicholas Brown. But even if the boom slows it won't shatter this eccentric dealer, who has no sign in his window and who advertises only in scholarly publications. For even now, when a favorite work doesn't sell, David Tunick just smiles.□

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MARBLE HILL HOUSE

Palladian Retreat of a Royal Mistress

By Peter Quennell

ALTHOUGH ROYAL MISTRESSES are still popular both with some of our more easily pleased publishers and with a certain type of literary lady, examined at close range they seldom prove to have been very interesting characters. Either they were rompish hoydens like Nell Gwyn, or cool-headed women of the world like the marquise de Pompadour.

English history, however, provides one conspicuous exception—Henrietta Howard, afterward Lady Suffolk—the wise and charming, yet often ill-treated, mistress of George II before he ascended to the throne. It was an oddly assorted liaison. Mrs. Howard was by no means a great beauty, but as an early portrait shows—and period critics agree—she had an attractive figure and a decidedly engaging face, framed, said her old friend Horace Walpole, by "the finest light-brown hair."

It was her charm that counted, and her total lack of spite or malice. "Good sense, good breeding, and good nature," wrote another old friend, Lord Hervey, were "qualities which even her enemies could not deny her—she had a good head and a good heart, but had to do with a man who was incapable of tasting the one or valuing the other," and who "appeared to look upon a mistress rather as a necessary appurtenance to his grandeur as a prince than an addition to his pleasures as a man."

With the future George II, protocol was of paramount importance. Every prince, he believed, must have a *maîtresse en titre* whom he was known to visit. Punctuality being among his royal virtues, he would enter Mrs. Howard's room at precisely the same hour every evening and, until that hour had struck, would walk, watch in hand, to and fro across the room beyond.



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ABOVE: Henrietta Howard, countess of Suffolk, was the mistress of King George II before he ascended the throne in 1727. With a gift from the future king, she built Marble Hill House near Twickenham. BELOW: An 18th-century engraving depicts Marble Hill, designed by Lord Herbert, an early proponent of the Palladian revival.

The prince, moreover, was passionately attached to his consort, Caroline of Anspach, no doubt the most intelligent woman who has ever occupied a British throne. She tolerated but always disliked his mistress, and when her husband insisted that she appoint Mrs. Howard a Woman of the Queen's Bedchamber—a post that involved dressing the queen's hair and holding a basin on bended knee—she kept her servant under strict control.

It was a difficult life, made still more difficult by the fact that Mrs. Howard had a drunken and bad-tempered husband, who later succeeded to the peerage as the earl of Suffolk. So when the Prince of Wales became king in 1727, she was delighted to escape from her state of semi-servitude.

She had begun to prepare for her liberation during the summer of 1723 by planning a refuge called Marble Hill House on the banks of the Thames in Twickenham, where she could put behind her all her previous



COURTESY THE IVEAGH BEQUEST, KENWOOD (ENGLISH HERITAGE)

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This painting depicts the contestants and the great crowd of onlookers gathering for the Moroccan "Fantasia," an annual cross-country Arabian horse race held near the old royal city of Meknès in the shadow of the Atlas Mountains.

PROVENANCE: Collection Henry C. Gibson, Philadelphia.
Pennsylvania Academy of Fine Arts, Philadelphia, 1892.
EXHIBITION: Philadelphia, Pennsylvania Academy of Fine Arts, *Beneficent Connoisseurs*, 1974, no. 37.
LITERATURE: Edward Strahan, ed., *The Art Treasures of America*, vol. 1 (Philadelphia: G. Barrie, 1879–1882), p. 80.
John Denison Champlin, Jr., ed., *Cyclopedia of Painters and Paintings*, vol. 2 (1885–7), p. 96.

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Palladian Retreat of a Royal Mistress
continued from page 86

miseries. Although the prince was not a lavish spender, he handed her a parting gift of £11,500 and threw in a shipload of mahogany—then a rare and much-prized wood—which had just reached London.

Mrs. Howard had a circle of talented friends, and since building and gardening were favorite eighteenth-century pastimes, they quickly gathered around to offer their advice and help. These supporters included Alexander Pope, who had acquired and remodeled a house nearby; Lord Herbert, later Lord Pembroke, a devotee of Italian architecture, creator of Wilton's famous Palladian Bridge; the renowned letter-writer Lord Chesterfield, who described furnishings like chintz draperies and "an extreme fine Chinese bed" that he recommended she purchase; and Pope's associate Lord Bathurst, a gardening enthusiast who advised her on the layout of her lawns. Also in frequent attendance were Jonathan Swift, whenever he could leave Dublin; the successful playwright John Gay; and Dr. Arbuthnot, the fashionable physician. Gay and Arbuthnot seem to have been particularly concerned with stocking Mrs. Howard's cellar and acting as guardians of her icehouse.

Professionals, too, were called in to help plan the estate. Although Lord Herbert designed the façade of the new house, an experienced architect named Roger Morris was instructed to provide its "naked carcass," while the royal gardener, Charles Bridgeman, sometimes lent his expert aid. Perhaps because so many advisers were employed, work proceeded rather slowly—from July 1723 until June 1727.

A simple yet supremely elegant house built according to Palladian dictates, Marble Hill is one of the least-known of all the "great houses" that enliven the outskirts of London.

From an eighteenth-century point of view it is not very large, nor in any way pretentious—a neat quadrangular edifice, with stucco walls painted marble-white, and a roof forming a low pyramid surmounted by a miniature globe. It contains three main floors, and both façades—the garden and the entrance front—have a chastely classical design. The formal gardens have now vanished, and so, except for a few ruins, has the decorative grotto that Pope is said to have inspired, and that, like his own fantastic retreat at Twickenham, was no doubt encrusted with shells, branches of coral, knobs of metallic ore and lumps of semiprecious stone.

The rooms Lady Suffolk occupied on the ground floor and first floor—her breakfast parlor and dining parlor below; her bedchamber, dressing room and ceremonial great room above—suggest the even tenor of the life she led. The great room is especially dignified. It has white and golden paneling, a school of van Dyck portrait and, over the noble chimneypiece carved by Grinling Gibbons's successor, one of Panini's Roman landscapes.

Lady Suffolk lived at Marble Hill, with her niece and companion Miss Hotham, until her death at seventy-nine in 1767. Pope, Swift and Gay had long ago vanished, and sadly enough, before they left the world, Pope and Swift alike had said some unkind, and probably unjust, things about their good friend's private character. But if she missed them in her old age, Horace Walpole was soon to take their place. The two shared a host of interests and memories: Walpole's father, Sir Robert Walpole, had been George II's prime minister and the jealous queen's confidant. So, though thirty years her junior, the young Walpole visited her regularly from Strawberry Hill, and as he was fond of dowagers and loved listening to stories of the past, he was enchanted by her. "What spirits and cleverness and imagination at that age!" he wrote. "Do you wonder I pass so many hours and evenings with her? . . . She is by far the most rational and agreeable company I have."

Marble Hill is a monument not only to the taste of an age but to Mrs. Howard's gift for friendship. It was built for a woman who loved beauty yet appreciated comfort, and who was anxious that it should become the background of a calm, contented old age. Which it did. □

In 1902 Marble Hill was purchased by the Greater London Council. When the great room (below) was renovated, two 1738 Panini overdoor paintings were returned to their places flanking the fireplace. Portrait at right is Charles I with Prince Charles, school of van Dyck.



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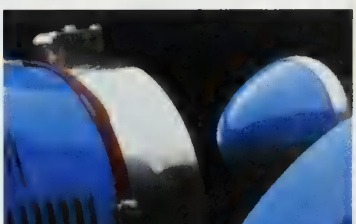
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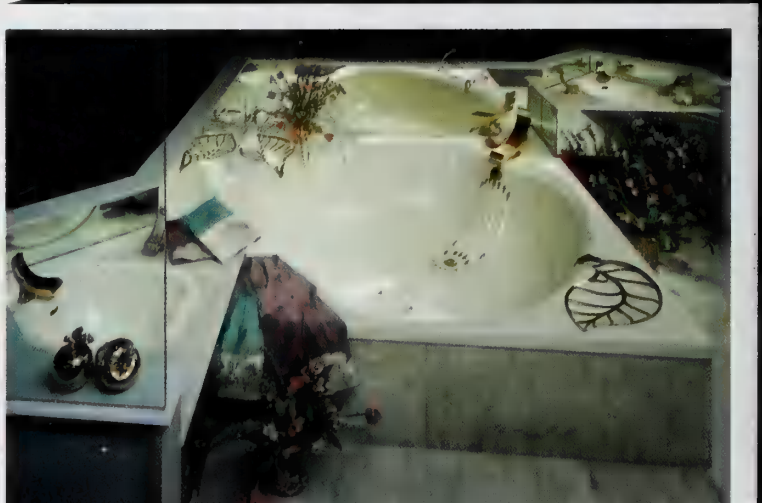
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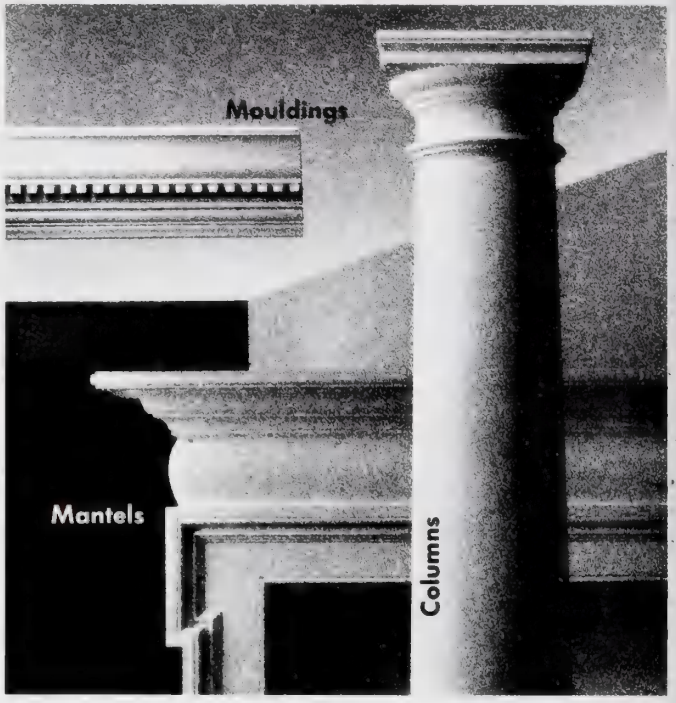
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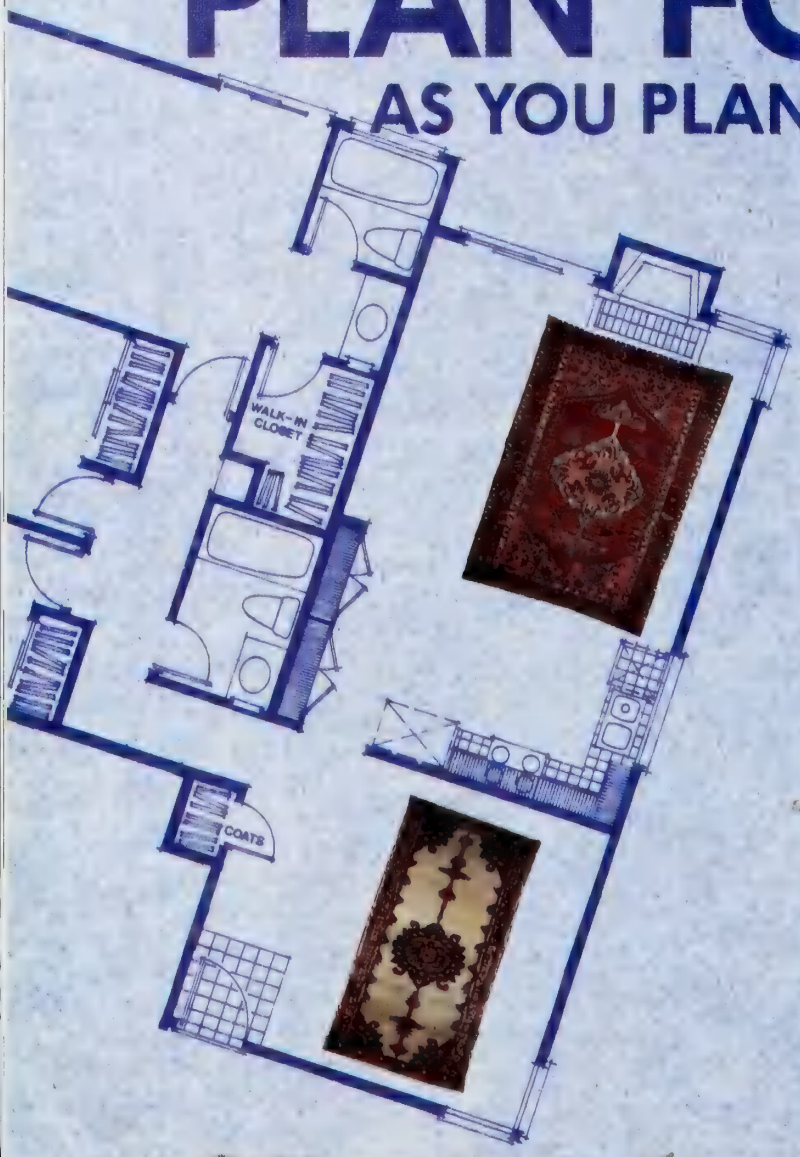
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The Art of Mingei at Kuromatsu

By Howard Junker

THE JAPANESE TERM for "folk art," *mingei*, was coined in the early 1920s by Yanagi Soetsu, who hoped to instigate a counterindustrial revolution inspired by the English Arts and Crafts Movement.

In traditional Japan no distinction had been made between the fine and applied arts, and the belated fervor with which the Japanese turned to mass production had had a devastating effect on the creation of beautiful, useful, handmade objects.

Yanagi's recognition—and his ceaseless lecturing, writing and organizing—did much to help restimulate the crafts in Japan, although the notion of preserving the existing supply of craft objects, of actually collecting *mingei*, took much longer to develop.

Even as late as the early sixties, notes Robert T. Buck, director of the Brooklyn Museum, in his foreword to the catalogue of a 1985 *mingei* exhibition there, "the antiques shops and used furniture stores in every Japanese neighborhood were filled to the

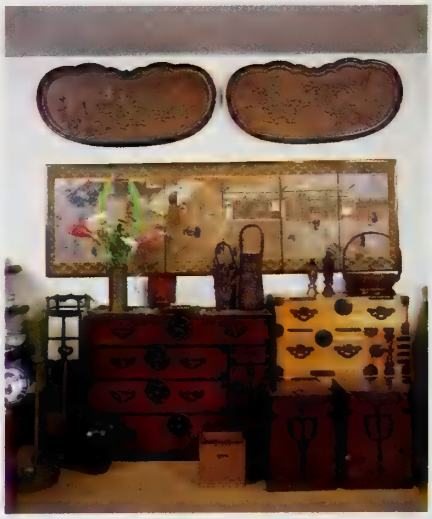


PHOTOGRAPHY: JOHN VAUGHAN

The Kuromatsu gallery in San Francisco overflows with *mingei*, or Japanese folk art. ABOVE: The wide variety of objects includes, center, a Meiji-era *kaidan-dansu*—a stepped storage chest of zelkova and cryptomeria woods that displays a collection of ikebana baskets—and a rice-storage jar.



ABOVE: Founder J. Edward Cook, left, and his son, gallery president John Maclay Cook. BELOW: Late Edo wall plaques hang above an 18th-century Kyoto screen and two Meiji *tansu*, or clothing chests. At right are a pair of pole-boxes used for transporting armor.



continued on page 102

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The Art of Mingei at Kuromatsu
continued from page 98

ceilings with old Japanese folk art."

Among the pioneer American specialists in *mingei* are J. Edward and Katherine Cook, whose San Francisco shop, Kuromatsu, is just now celebrating its twenty-fifth year.

Kuromatsu is a discreetly quiet presence at the base of Russian Hill, just above Fisherman's Wharf. An abandoned Italian grocery when they found it, the shop is now an understated emporium of those dignified, exquisitely worked and useful objects—ironwork, baskets for flower arranging, and *tansu*, or chests—on which the Cooks have steadily built their reputation.

They live behind the shop in a separate house that had been moved from its original site to make way for the Panama-Pacific International Exposition of 1915. It now has a garden on one side overflowing with examples of *mingei* that can weather the outdoors: stone lanterns, fence posts, lintels, and shop signs such as the huge ball of cryptomeria twigs that was regularly hung outside a sake brewery to announce to customers that a new batch was ready.

The Cooks discovered Japan—and their vocation—by splendid serendipity (unlike their son, John, now president of Kuromatsu, who majored in art history at the University of California, Berkeley). A fifth-generation Peorian, Joe Cook graduated from Peoria's Bradley Polytechnic Institute (now a university) and quickly began what promised to be a comfortable, if uneventful, career in his father's Ford agency. Then, in 1941, he was drafted.

He completed the war years as a captain in the field artillery and in 1948 was assigned to MacArthur's headquarters in Tokyo as an intelligence officer, bringing along with him, after a required year's wait to qualify for housing, his young wife.

Katherine Cook, who had studied art history at the University of Illinois, soon learned she was not cut out to spend her days sitting around the officers' club playing bridge. She volunteered for Red Cross work instead, quickly discovering that the Red Cross was almost exclusively the province of the wives of generals and admirals—ladies who also liked to search for antiques and who often hired a private railroad car for week-long excursions into the countryside.

These women were not, Katherine Cook recalls, "eager to share their sources, but in those days it took only minimal enterprise and not much money to acquire a variety of wonderful things." Adds Joe Cook, "It wasn't that difficult to find treasures right in front of you on the street." As an example, he points to an exquisite lacquer chest his wife had noticed on the back of a bicycle and had purchased on the spot.

Often, while walking through Tokyo at night, the Cooks would spot a shop that during the day might have been indistinguishable from any other little shop on the street. But, lit up, the windows would reveal their true, extraordinary contents.

"We didn't have a lot of money," says Joe Cook, "but things weren't expensive, either." A six-panel screen depicting sparrows flying among huge banana leaves—still in their living room—was purchased for only fifty dollars. They also picked up an exquisite example of Nabeshima porcelain for only ten dollars, which was, of course, much more than they had to pay for a treasured *mizuya*, or kitchen cupboard, which they were given—in exchange for hauling it away—by an old woman they had noticed happily throwing it out in favor of a new one.

They also became friends with an American who had a summer house in Nikko, a town noted for its historic preservation, and with a Japanese collector who was to become the eminent antiques dealer Ishiguro.

The meaning of these adventures did not become immediately apparent. But when Lt. Col. Cook retired in 1961 while stationed at San Francisco's Presidio, the search for what to do next quickly turned toward opening a shop. After all, the Cooks had some firsthand knowledge and a little inventory.

They remembered the black pine, or *kuromatsu*, in the backyard of their house in Tokyo and thereby had a name for their venture. Joe Cook then returned to Japan on a buying trip, and the new dealers built their stock slowly, filling the gaps in the store with flowers and plants.

Their philosophy was pragmatic: They would stick to country objects because of their own feeling for the crafts and because they lacked the specialized training and knowledge required for dealers in more exalted wares, like swords or prints. Anyway, there were already established dealers in those areas. And the Cooks decided they would also avoid tea-ceremony objects—too esoteric—and netsuke—too easily walked-off-with and too easily "signed."

"You're often better off with an unsigned piece," suggests Mr. Cook. "If it looks authentic, it may be authentic. But signatures are sometimes

Often, while walking through Tokyo at night, the Cooks would spot a shop that during the day might have looked undistinguished. But, lit up, the windows would reveal their true, extraordinary contents.

continued on page 106

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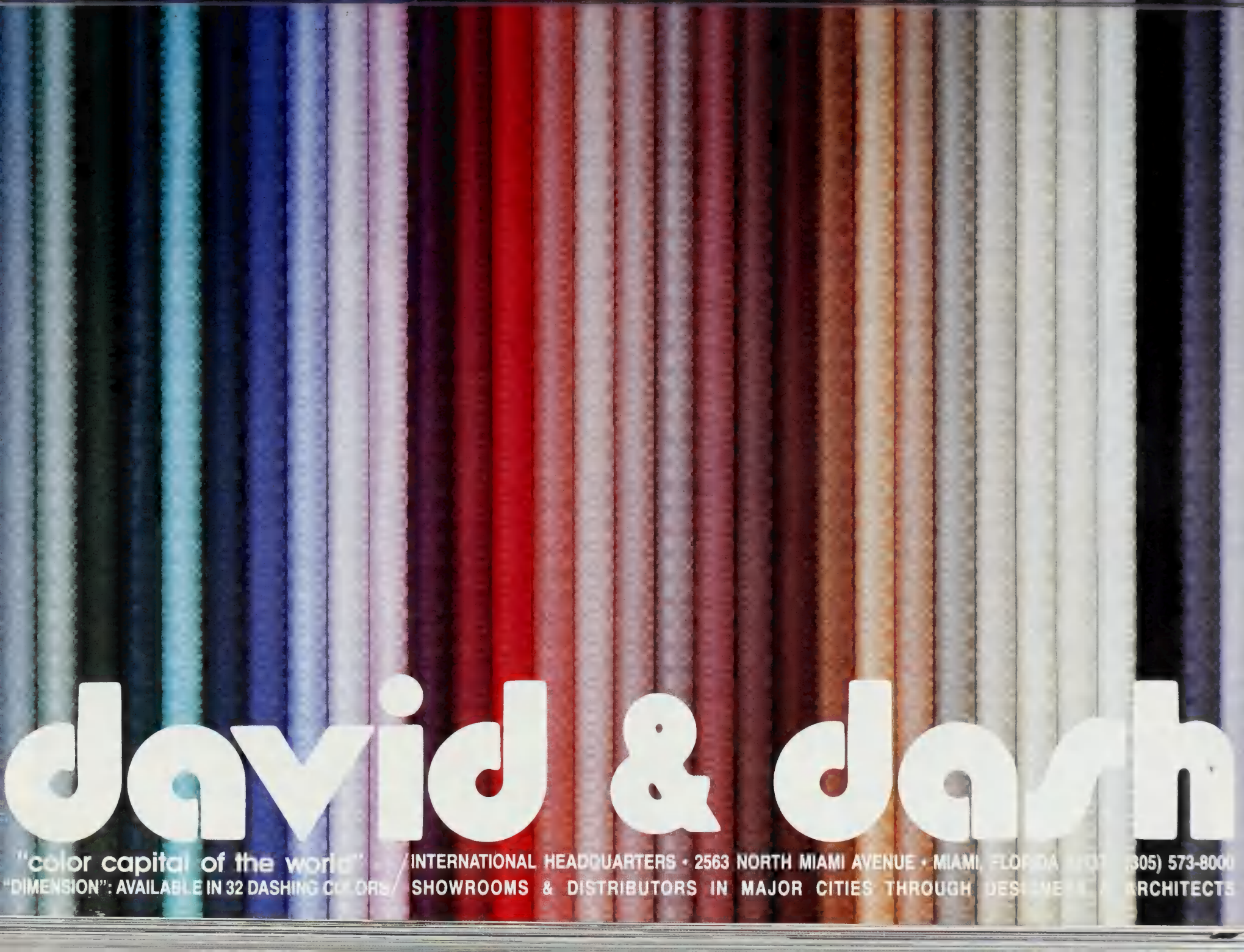


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The Art of Mingei at Kuromatsu
continued from page 102

added and that becomes problematic. Sometimes it's even hard to tell if the patina of a basket has been altered chemically—or if its duskiness is truly the result of having been smoked over the firepit in the floor of an old farmhouse."

Kuromatsu presents a full range of the baskets used for ikebana—the art of flower arranging—from the simplest style, that of a rough bamboo root, to a boat-shaped basket. A basket modeled on an old bronze vase with ring handles would be used for such large-headed flowers as hydrangeas or peonies. "The modern teachers are always changing what they use as vessels," notes Mr. Cook, "which may be so they can always teach a new technique."

The styles of Kuromatsu's many examples of *tansu* vary according to the kinds of wood available locally and to regional tastes in working the iron hardware. Because fire was an omnipresent danger in old Japan, certain *tansu* were equipped with wheels so they could be hurried out of danger and into the open.

Today's Western *mingei* collector probably won't have to wheel a *tansu* away from a blaze, and Joe Cook cheerfully accepts that many once-useful objects now function only as decoration. Oil lamps, however, can be adapted for electricity and continue to serve, and folding screens, traditionally used as space dividers and to cut drafts, now work well against walls, or even as paintings.

Baskets are often displayed simply as beautiful objects, or as vessels for dried arrangements—dollar eucalyptus, magnolia leaves, grasses—whereas ikebana places the primary accent on fresh materials.

Contemporary uses of *mingei* vary with the collector, but one notion is widely shared: Handmade objects reassure us that even in this hurried, throwaway age, daily life itself may be grounded in beauty if nothing is considered too commonplace to be informed with respect for materials and reverence for workmanship. □



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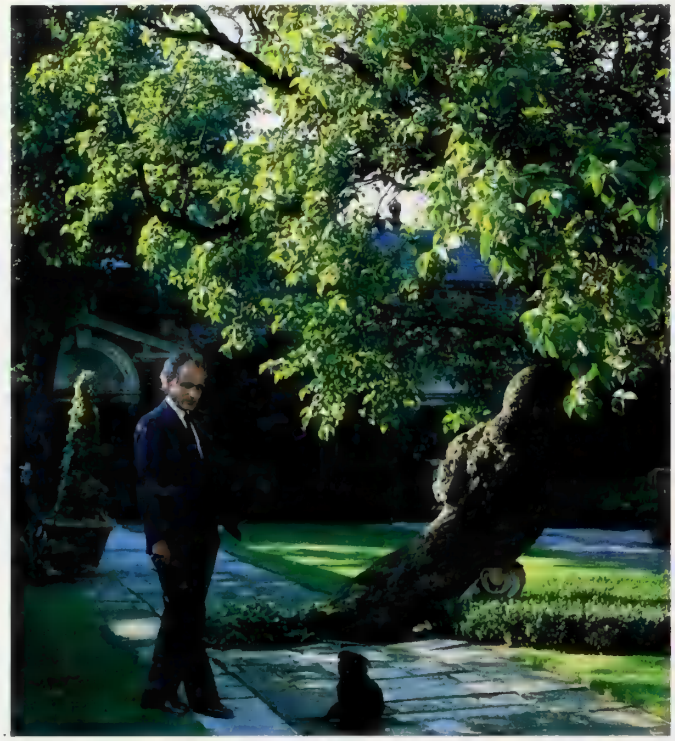
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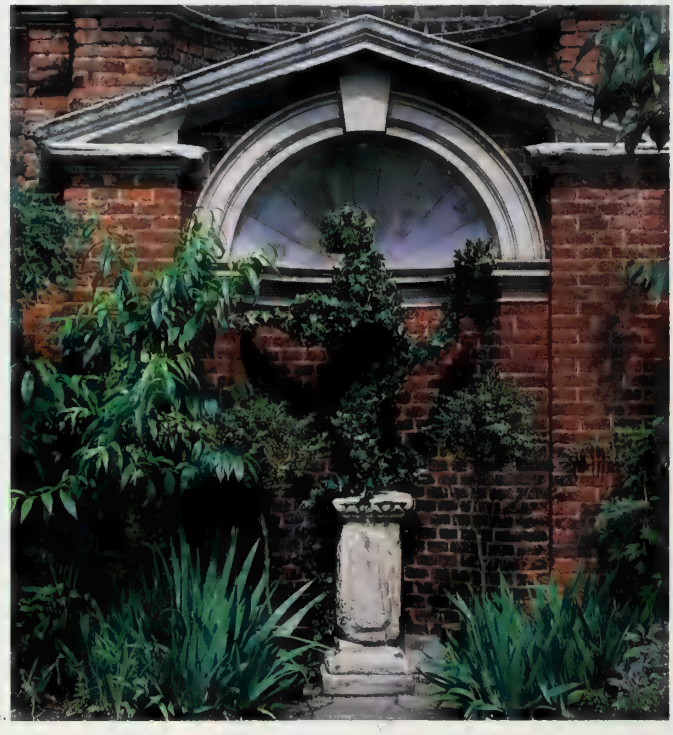
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1. John Stefanidis stands near an ancient mulberry tree in the garden of his London home. 2. The time-mellowed Lutyens pergola is in classic contrast with a chair Stefanidis designed after one seen in Istanbul. 3. Playful putti date back to the Gertrude Jekyll and Sir Edwin Lutyens collaboration on the garden. 4.The pedimented niche is Lutyens's design.

Country House in Town

A Designer's Residence on the Thames

INTERIOR DESIGN BY JOHN STEFANIDIS
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



DANIEL DEFOE CALLED Chelsea "a town of palaces." And so it was. Since the sixteenth century great men of state had been building fine country houses in this village by the Thames, and no wonder. The air was fresh, the fish were good, and the journey from Westminster by barge was preferable to a carriage ride over roads with more potholes than paving. Lindsey House is the last of those noble country retreats in Chelsea.

John Stefanidis lived first in rooms on one floor of Lindsey House. Now

The elaborate early-18th-century fireplace brings warmth and welcome to the entrance hall. Black pottery plates from Provence complement the marble floor. Beyond the marbleized pillar is the original 1750s staircase.







ABOVE. The chimneypiece in the dining room is embellished by swagging in the style of Grinling Gibbons. Garniture is French, 19th century. Portrait over a gilded pier table is of an 18th-century Calcutta merchant.

he has the rooms above and below as well, which means the privilege of living in part of the house as it was intended to be lived in. That is, all three floors—entrance hall, nobly proportioned rooms above, and smaller bedrooms at the top, with a fine central staircase in between.

What was shared territory is once again private domain. The entrance hall is not just a space to walk through but a real country-house welcome, with the light of a log fire gleaming on an expanse of well-polished marble floor. The broad eighteenth-century staircase, "unusual in a house like this," says Stefanidis, is not just an extension up from the entrance hall but a space in its own right, with views through generous rooms and to the garden beyond.

The staircase landing, which had been partitioned, is now opened up, with light from the front and back of the house, and rooms seen enfilade.

The architecture gives its own rhythms to life in Lindsey House.

Such houses set rich and wonderful puzzles for historians to unravel. Sir Thomas More, lord chancellor to Henry VIII and the subject of *A Man for All Seasons*, built his original

LEFT. A dining room window seat commands a superb view of the Thames. Striped silk drapery fabric was designed by Stefanidis. Two drawings by Teddy Millington-Drake depict scenes on the Greek island of Patmos.







PRECEDING PAGES: Stenciled wallpaper in the sitting room is based on a Bukhara embroidery design. A trompe-l'oeil montage decorates the mantel. The pair of covered jars are Song Dynasty Longchuan ware.

ABOVE: In the dining room, a Venetian commode stands at the entrance to a small auxiliary room. The ornate chandelier is Dresden porcelain.

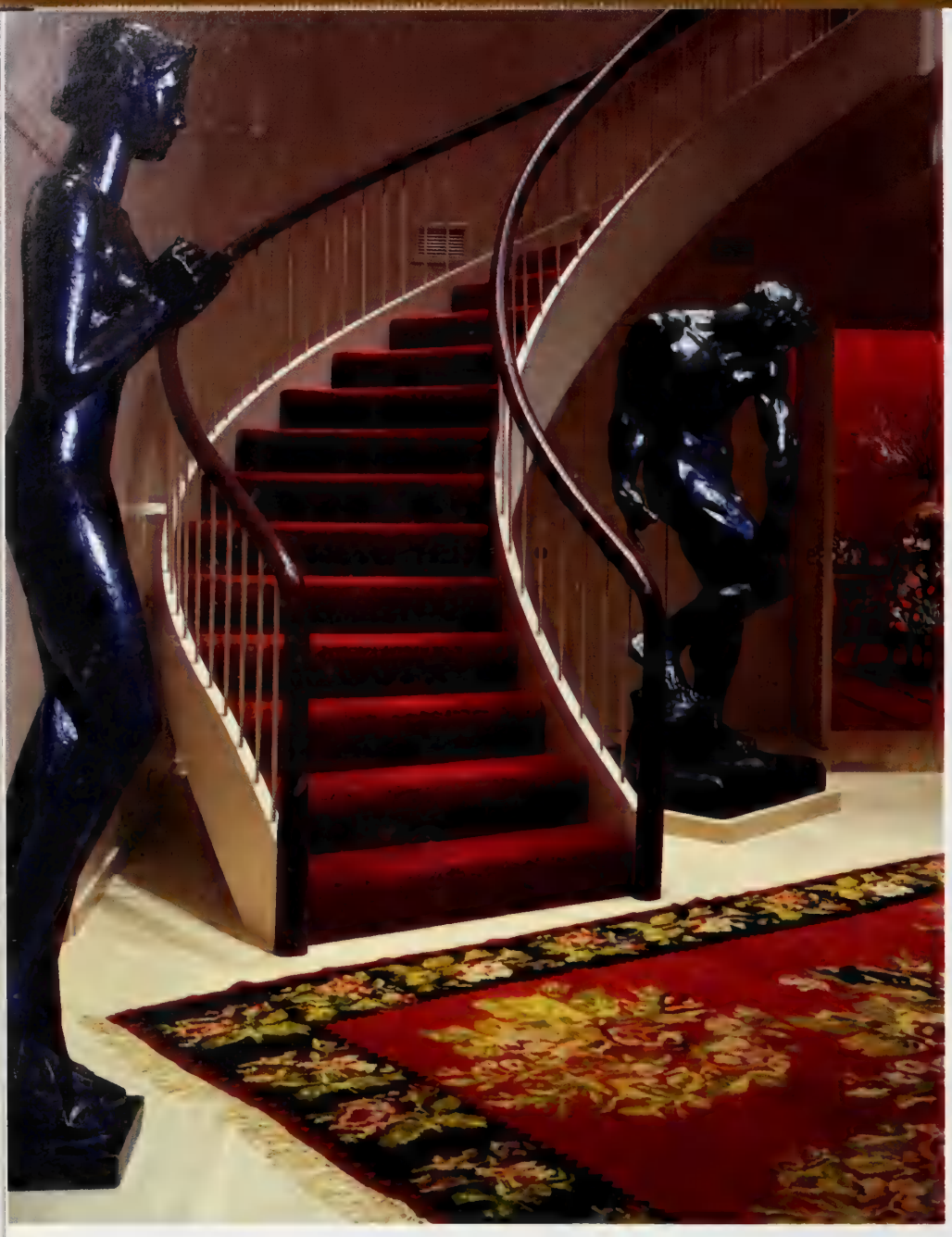
farmhouse on this very site. Could the mulberry tree in the garden be the same one that sheltered him? Probably not. Even mulberries don't live that long, but for those who prefer to measure the history of houses by the lives of men it is a harmlessly romantic notion.

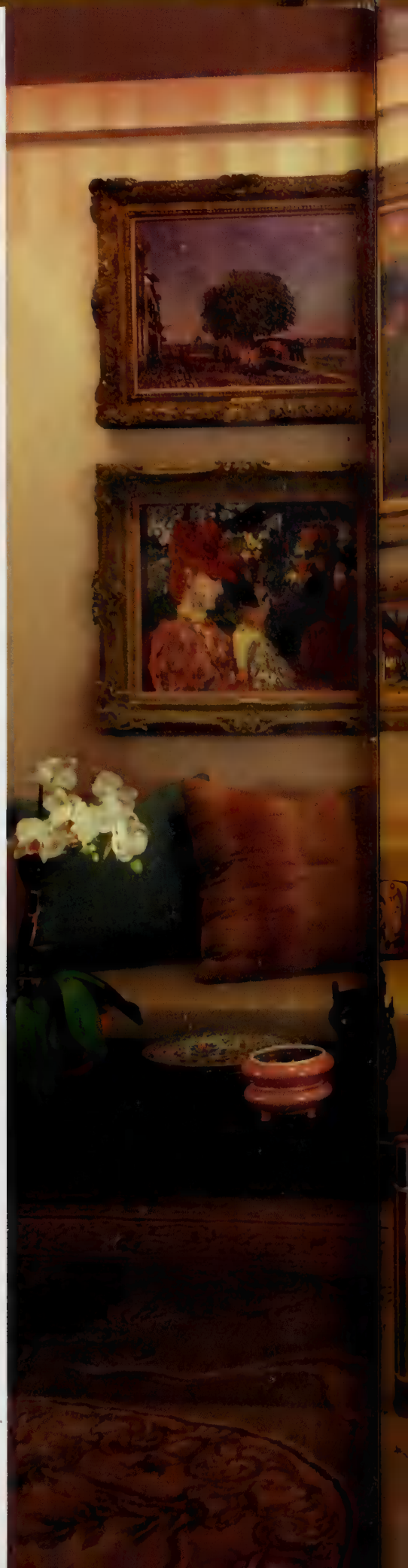
When that good chancellor's fortunes were flourishing, he built a grander house nearby. His first farmhouse was demolished and a larger one built on the site in the seventeenth century. That was enlarged and remodeled twice; first by the third earl of Lindsey, who gave it its name, and then by a German count who bought the house to shelter the Moravian Brethren, a small religious sect. With good eighteenth-century sensibility, he gave them noble surroundings for their simple life, and those are still there today—the staircase, the molding in the bedroom, the fireplaces set across corners in a way that seemed old-fashioned at the time but perhaps represented an

continued on page 226

RIGHT: The 18th-century four-poster and a Regency chaise longue in the master bedroom stand on an Indo-Herat rug. The large painting depicts pet dogs of the Medici gaily decked in earrings, ribbons and bells.







Sculptural Strengths

The B. Gerald Cantors in Manhattan

INTERIOR DESIGN BY BEBE WINKLER, ASID
TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY BILLY CUNNINGHAM

ABOVE: Rodin's *Adam*, 1880 (right), and Georg Kolbe's *Assunta*, 1921, distinguish the entrance hall of the B. Gerald Cantors' Park Avenue apartment. Stair carpeting, Edward Fields. Patterson, Flynn & Martin kilim.

RIGHT: Bebe Winkler's interiors complement the extensive Cantor art collection. On the living room "picture wall" hang works by (clockwise from upper left) Sisley, Henri Martin, E. O. Friesz, Utrillo, Kandinsky and Louis Valtat. At right, antique cloisonné bowls. Savonnerie rug, Stark.





IRIS AND B. GERALD CANTOR do not believe that the life bicoastal need be schizophrenic. Allowing for local conditions, their Park Avenue apartment, as remodeled in consultation with Bebe Winkler, is much of a piece with their Beverly Hills house (*Architectural Digest*, March 1986).

As in California, the dominant presence is Rodin. The Cantor collection of the sculptor's work, the largest and finest in private hands, is broad enough to populate not only their Beverly Hills house but also museum-scale installations at Stanford University and the Metropolitan Museum of Art—as well as the more intimate spaces of their New York residence. Indeed, when the Cantors first occupied the apartment they invoked the California spirit and opened up the congestion of entrance hall, stairwell and living room into a single fluid spatial passage in which two large pieces by Kolbe and Rodin—together with a sinuous grouping of smaller works by the same artists—have room enough to realize their visual potential.

In the latest renovation, the principal changes are matters of accent. The same firmness of eye and purpose that characterizes their collecting—Rodin and Kolbe, turn-of-the-century genre paintings, Oriental porcelain—has prevailed over any temptation they might have felt to surrender to the Anglo-Francophile taste in deco-



ABOVE: Small bronzes by Rodin, Kolbe and Antoine Bourdelle fill a mirrored sculpture wall. On the hall table: *Three Dance Figures*, 1911, by Rodin. The painting is *Self-Portrait*, 1913, by M. Nivoulies de Pierrefort.

LEFT: The living room features *Eve*, circa 1910, by Roger de la Fresnaye, and 19th-century Chinese porcelains and Japanese bronzes. On pedestal, left, is Rodin's *The Thinker*, 1880. Center, his *Pas de Deux*, circa 1910.





here—namely, that only a very few choice New York apartments have any kind of a view worth celebrating, and that New York life is at its most vivid after dark. Thus the Cantor dining room seems constructed of reflections: the burnished patination of the Rodin bronzes that flank the window; the interplay of candlelight, crystal and vermeil; the intricate painted surfaces of porcelain.

Which is not to say that the apartment seems at all hermetically sealed. Upstairs and down, one space leads to another in a fine, free flow. Objects and clusters of objects as well as strong pieces of furniture are generously separated; the airy nineteenth-century paintings of city and country

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LEFT: Emil Nolde's *Sunflowers*, 1937, and Rodin's *Large Right Hand of Pierre de Wiessant*, 1840-90, command an informal dining area in Mr. Cantor's private office. Brueton table.

ration. The Cantors like clean lines and dislike jumble—preferences admirably served by a number of custom-made pieces designed by Bebe Winkler. The effect is of large, clear volumes and shapes that provide a firm-voiced obbligato to the stars of the show on wall and pedestal.

To Manhattan eyes wearied by a profusion of patterns and fabrics and varnished eighteenth-century delicacy, the Cantor residence has a fresh, contemporary look. Fresh, too, is Iris Cantor's appraisal of Manhattan life.

"I don't want natural light in New York," she says, gesturing at her balloon-shaded bedroom windows. She has hit on a couple of home truths



OPPOSITE: The formal dining room is highlighted by Harold Knight's *A Village Wedding*. Floral chair fabric from Cowtan & Tout. Carpeting from Edward Fields. Baccarat crystal.

RIGHT: In the master bedroom, artworks include Louis Valtat's *La Toilette*, circa 1893; Georg Kolbe's *Small Pietà*, 1929 (right); and Wlerick's *Teresa*. Fabrics from Clarence House.



ARCHITECTURAL DIGEST VISITS:
Robert Wagner

ARCHITECTURE BY CLIFF MAY
TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY MARY E. NICHOLS

LEFT As relaxed and debonair offscreen as he is on, Robert Wagner has settled comfortably with his family into the Los Angeles ranch house he had admired as a child. After Wagner bought the house three years ago, he asked its architect, Cliff May (left), to design new additions. BELOW The carport, which connects the main residence to the stables, contains a water-buffalo skull, old farming tools and wagon wheels.





COURTESY CLIFF MAY

Cliff May's 1939 design furthered his reputation as the father of the modern one-story ranch house. The new wings and separate buildings he agreed to do for Robert Wagner have almost doubled its original length, without interrupting what the actor calls "that long, low Cliff May look."

Wagner is particularly fond of the pigeon tower, mainly because it is a replica of one Cliff May had built at his own ranch house nearby.



Wagner, who is currently producing and developing television projects, works in an office that is separated from the main house by a walkway.



ONE HALF-EXPECTS Robert Wagner to dress exclusively in cummerbund and French cuffs, following his debonair example on *It Takes a Thief* and *Hart to Hart*, two of the television series that have made him one of the most enduring male stars of that medium. Instead, as he walks to the stables at his Los Angeles house, he wears jeans, dungaree jacket and cowboy boots. The jeans, however, bear a freshly pressed crease, the boots gleam, and not a hair is out of place. Robert Wagner is elegant even at his most relaxed—qualities that his fifteen-room ranch house shares. Designed by architect Cliff May and built forty-eight years ago, the house seems, in its simple, clean good looks and easygoing feel, utterly contemporary. And parts of it are—May himself has designed handsome new additions that blend effortlessly into his earlier ground-breaking work.

After showing off a new foal in the barn and nuzzling its Arabian mother, Wagner—"R.J." to friends—sits in his living room and talks about how he found his way to his house. In more ways than one, his passion for horses brought him there. He grew up in Los Angeles, only twenty minutes away from this house, and his father kept the family's horses at stables across the street that have long since been replaced by a junior high school. Wagner rode on the trails that surrounded the stables, outings that gave him ample opportunity to see the area's homes, many of them designed by May. "I remember saying that I'd love to live in this house," he says. "That's a true story."

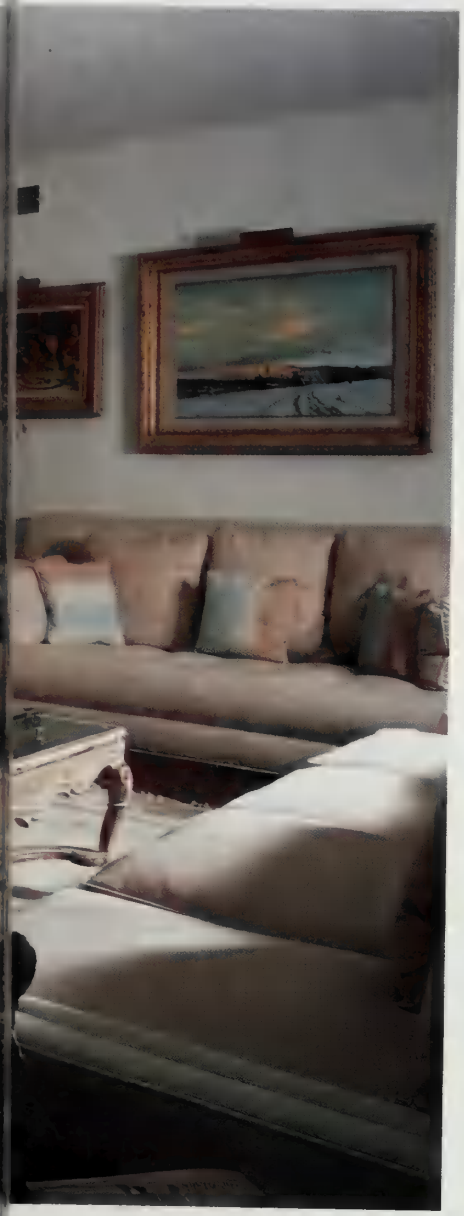
But Wagner grew up, got famous playing young leading men in the movies, married Natalie Wood in 1957, got divorced from Wood, married and divorced again, and then, in 1972, remarried Natalie Wood—and presumably forgot all about the ranch house in the quiet cul-de-sac. He lived in many beautiful houses in this country and abroad, and over the years he developed an intense, abiding interest in design, architecture and art. But in 1981, after Natalie



ABOVE "I bought a lot of things before I was married, a lot with Natalie, a lot when we were remarried, and a lot in between," says Wagner, who admits he never wanted a "decorated" look for his house. The living room contains part of the late Natalie Wood's collection, including paintings by Gustave Courbet (above the mantel), Leon D. Pasternak and Thomas Kinkade (on the wall) and a Picasso ashtray and Giacometti bust (foreground). The sculpture by Ott Jones, on the table, and the bronze by John Boomer (mantel, center) were gifts from actress Jill St. John.

OPPOSITE ABOVE On a 19th-century country pine table, one of a pair that were in Wagner's dressing room at Universal Studios, is an inscribed photo of Cary Grant, an old friend and role model for Wagner. The painting by Pierre Bonnard was also part of Natalie Wood's collection.

OPPOSITE Arranged on the grand piano in the music room are framed family photographs of Robert Wagner, Natalie Wood, and daughters Kate, Natasha and Courtney, who all live at home with Wagner.









ABOVE: The dining room is one of the few formal rooms in the house and is usually reserved for special occasions. Under a crystal chandelier, the table is covered with linen from Portugal and is set with china and 19th-century English silver. On the wall is a painting by French artist Jacques Dunoyer.

Wood's death, Wagner found that he no longer had any desire to live in the Beverly Hills house he had shared with her and their three daughters.

"It became very difficult for me to live in the same house," he says. "It was really her house; Natalie had done it all. But I didn't know whether to make a move after she had passed away. I wasn't sure I should take something else of her away from the children." (Kate, twenty-two, is Wagner's daughter from his second marriage; Natasha, sixteen, is Wood's daughter by her second marriage; and Courtney, twelve, is their only child together. All three girls live at home with Wagner.) Then about a year after the accident, Wagner, actress Jill St. John and two of his daughters found themselves in front of the ranch house the actor had admired as a child. As luck would have it, the house had a FOR SALE sign out front. The owners invited Wagner and company inside, whereupon



RIGHT: Wagner's office reflects his preference for western art. A print by Henry Fonda, given to Wagner by Fonda's wife Shirlee, is above the fireplace. On the desk, which belonged to Wagner's father, is a 19th-century humidor.


This Fabulous Century
R J W Force
CROSSING
BERLIN
FLETCHER
KNEBEL

BELOW Remington plates in the tack room were a gift to the actor. The saddle at bottom left belonged to his father; at bottom right is the type used in the Australian outback.

ABOVE *The Bronco Buster* by Remington (on night table), a gift to Wagner's daughter Courtney when she was born, and a mounted antique Indian necklace over the fireplace continue the western theme in the master bedroom. Shuttered doors lead to a private patio with a hammock. Geometric-patterned rug, pillows and bed linens are from the Ralph Lauren Home Collection.



Courtney raced through the house, out into the courtyard, hopped on a swing and said, "Buy it, Daddy!"

Daddy bought it, after several visits to the house, and then called Cliff May, who was still living and working in Los Angeles. "I asked him if there was any chance he'd do some additions," says Wagner. "He said, 'Why not?' I was thrilled."

Small wonder. Cliff May virtually invented the modern ranch house—rather, it is he who adapted it from the haciendas of the last century, which in turn had been adapted from the old missions. May's inspiration was to build one-story houses with many sliding doors and concrete slab floors that lay directly on the ground; people could go from indoors to outdoors without stepping down. May called this concept "ground contact." The idea was to blur the distinction between inside and outside, to make patios and courtyards as much a part of the living space as any of the indoor rooms. Other May trademarks are skylights (some dramatically running the length of a living room) and radiant heat—heating pipes built directly into the concrete floor. His homes are successful, says May, "because they are built the way Californians live."

May, who has always taken a keen interest in the practical aspects of his

ABOVE: "We spend the summer in the garden," says Wagner, who entertains small groups of friends on the patio. May's concept of "ground contact" was to make outdoor areas part of the living space; virtually every room opens onto the outdoors. Wagner has planted the area with geraniums, camellias, azaleas and other flowers. Eucalyptus trees shade the swimming pool.

BELOW: The stables, which include a foaling stall, were built on cement slabs and can be converted into living areas "if at some point we decide not to keep horses," says Wagner.

homes (he championed such timesaving technologies as intercoms and walk-in freezers, both of which were included in the original design of this house), points out that the ranch house "is the only kind of house you can add on to without tearing anything down." But the architect had a special reason for wanting to work with Wagner: It was the first house May and his family had lived in after they moved to Los Angeles from San Diego, and he and his wife raised their four daughters there.

The additions were many, probably doubling the original length of the ranch house. Cliff May designed

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Manhattan Mood

A Serene Palette for the City



INTERIOR DESIGN BY JUAN MONTOYA, ASID
TEXT BY AVIS BERMAN
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"I FEEL LIKE A guest—I come and go so easily. It's as if I've shed all my responsibilities." That's what one of the residents says about the contemporary interior Juan Montoya designed for her and her husband in an apartment building in Manhattan. The wife, who is active in charity work, observes that the atmosphere created by the pastel color scheme and soft furniture is so relaxing that "whenever I'm here, I feel like I'm on vacation in a luxury hotel."

The feeling of being soothed and pampered, of being lightly wrapped in a warm, pale cocoon, was just what the couple hoped Montoya would provide. The apartment they bought, though high in the sky and possessed of enthralling views of the East River, was not as comfortable or as simple to run as they wished. (The clients also have a large house on Long Island where they spend weekends.)

Thus, while desiring a sleek and elegant décor, they shied away from any elaborateness requiring an undue amount of maintenance. "We wanted open spaces without clutter or anything distracting, and we wanted everything to work at the touch of a button," the wife explains.

Montoya simplified the original apartment by combining some rooms and eliminating walls that separated the public areas from each other. Now the living room, dining room, family room and terrace melt into one another, united by the prevailing color of salmon and enlivened by marble and granite speckled with pinks and grays. Says Montoya, "The

Urbane and simplified living was the aim in a Manhattan apartment designed by Juan Montoya. In the master suite, the Boulle-style table, used as a desk, and Regency-style chair are set on a platform to take advantage of river views. Drapery fabric, Clarence House.





PRECEDING PAGES: In the living room and elsewhere, warm tones help create a contemporary but relaxing atmosphere. Painting, *Intermezzo*, is by Francine Tint. A Joseph Stabilito painting is partially visible through a sliding screen that separates the space from a guest room. Tapered lacquer columns define the entrance hall. "I was concerned that lacquered surfaces would be hard and glaring," says one of the owners, "but to my pleasant surprise they're not." Sofa fabric, Lee Jofa.

"I tried to create an illusion of veils, of layers of things, by adding black screens and accents of gray."

idea of using one color throughout is to have the entire space read as one unit. But to keep the treatment alive, I tried to create an illusion of veils, of layers of things to look at, by adding black screens and accents of gray."

Montoya was selected to redo the residence after the couple inspected his renovations of several other apartments. They were impressed by certain signature features yet felt he hadn't repeated himself. They were also ready for a change. "Our place in the country is Old World—antiques, tapestries, needlepoint rugs," she says. "In town we thought it was more appropriate to have a sophisticated Manhattan apartment."

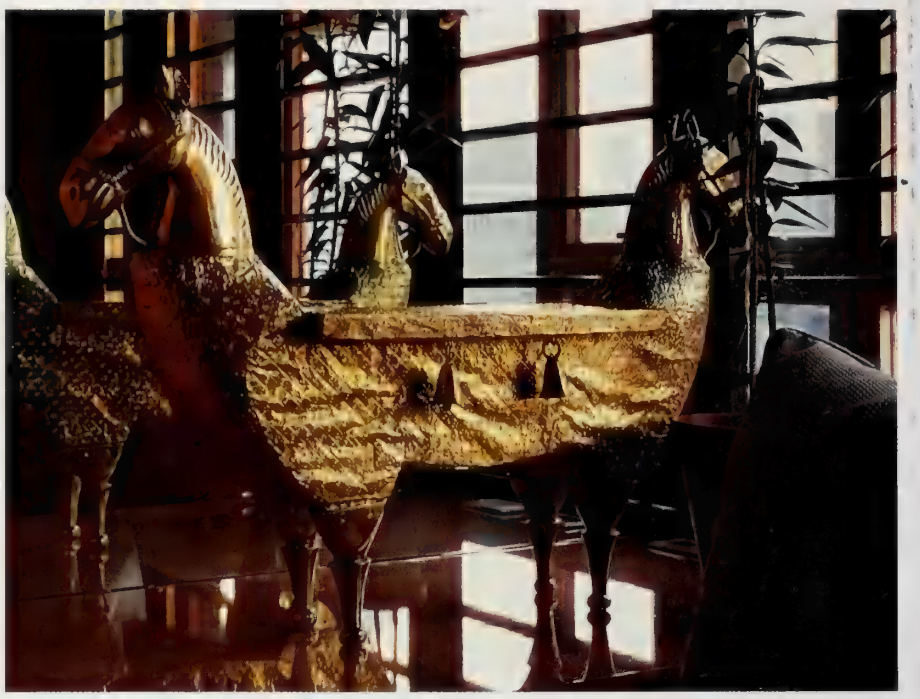
Beyond the change in the look of their apartment, working with Montoya was a novel experience for the couple. In the past the husband had had little to do with makeovers of his residences, but because of his immediate enthusiasm for the design proposal, he became—somewhat to his astonishment—vitally involved.

First Montoya interviewed the clients extensively to learn how they lived. "Juan drew us out on all kinds of things, from whether I put on my makeup standing up or sitting down to how we entertain and where we like to watch TV," she recalls. Her husband continues, "Then, after listening to us, he drew up a rendering of what he envisioned. When we saw what he'd done, it only took me ten minutes before I signed it. And ninety-five percent of what was in that rendering worked out and is here today. I was so interested," the husband marvels, "that I knew I'd participate this time. I stopped by the place nearly every day. And I even went out on shopping trips. It was a very exciting period for us."

For his part, Montoya notes, "The clients basically gave me a free hand. In the beginning they placed limitations on the construction, but as they became more involved and saw what was emerging, they decided those limits should be put aside. They allowed me to proceed with special detailing and materials."

The detailing still wins applause from the residents. Drawers, closets and utility spaces are neatly camouflaged behind walls or smoothly incorporated into furniture. Objects can be stored away easily, a boon for the couple when their young grandson arrives. The item he's most entranced with at the moment is a bronze bird by Fernando Botero. It's perched on a pedestal, and visits don't pass without the boy asking, "Grandma, can I touch the little fat bird?"

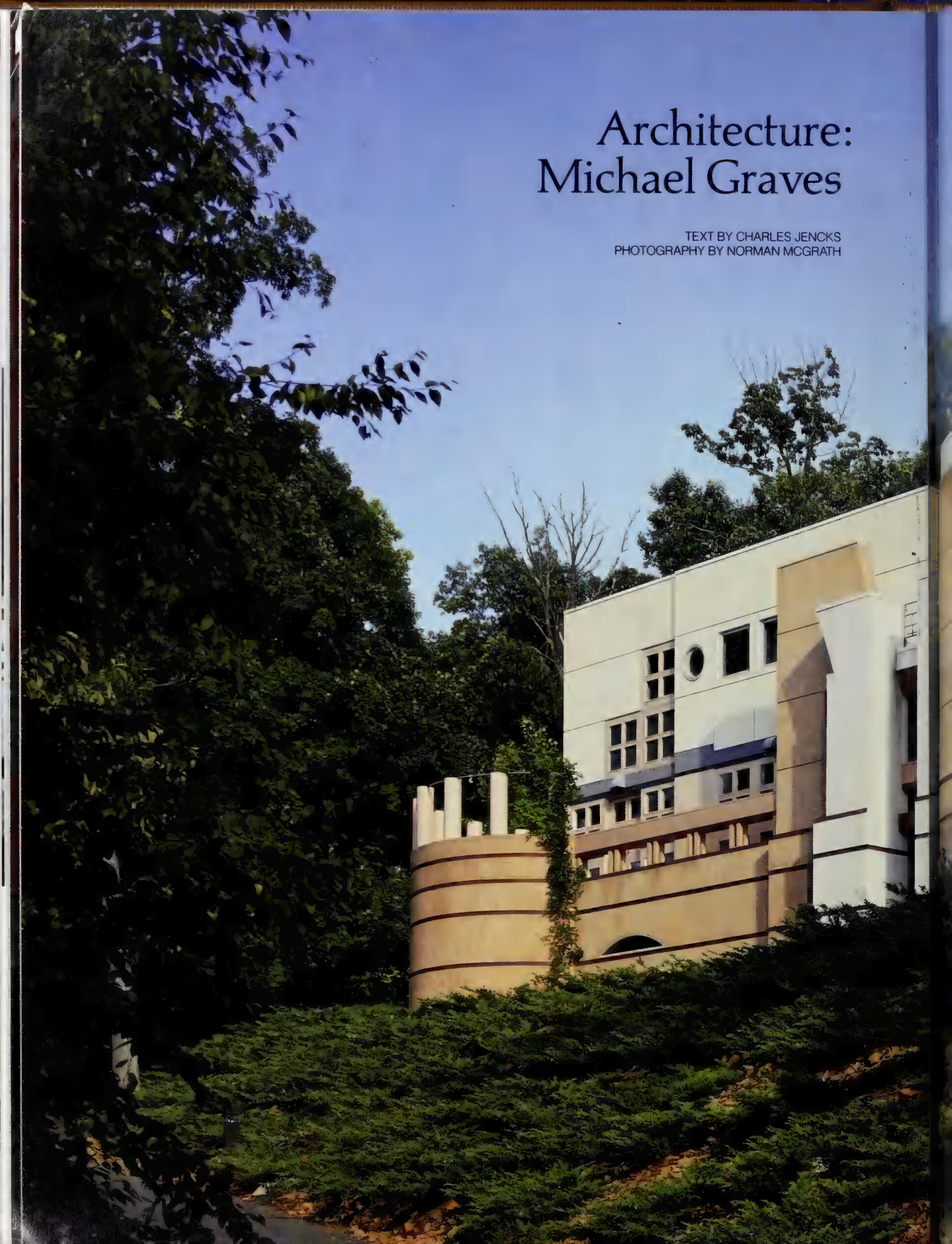
Montoya, like his clients, is pleased with the apartment's livability in aspects both large and small. "I'm proud that all the details were accounted for," he says, "that everything runs like a Swiss watch and that the job was done to full satisfaction. I'm also glad it was finished as close as possible to the original plan, yet the results still gave the clients more than they expected."□



ABOVE: In the guest room, a stool from India in the shape of a two-headed horse is of hammered brass. Lacquer screens are by Montoya.

The use of just a few large objects creates "an almost Japanese sense of peace," says the designer. OPPOSITE: Oriental accents in the master suite include a Japanese vase with iris motif and coromandel screen. Shell chair was created for Helena Rubinstein. Fabrics from Clarence House.





Architecture: Michael Graves

TEXT BY CHARLES JENCKS
PHOTOGRAPHY BY NORMAN MCGRATH



Keystone House, a hillside New Jersey residence Michael Graves designed for Thomas and Ingrid Plocek in 1977, blends modern and classical sources. The front entrance, says the architect, appears like a "gate pulled forward and parted as if the keystone were removed."

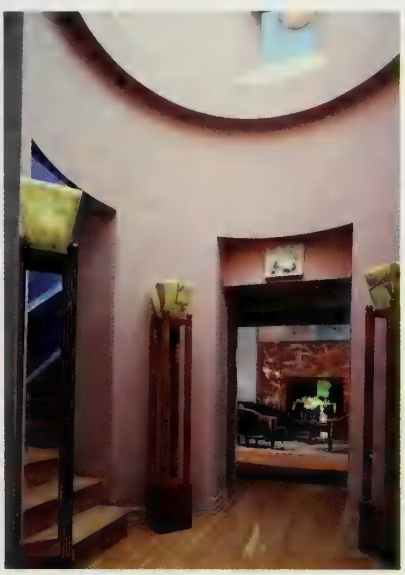




PERCHED ON a steep hillside in suburban New Jersey is an enigmatic house that somehow feels very familiar. Dominating the view with a giant doorway and two sets of piers, it seems like a shrunken version of the Villa d'Este in Tivoli, or equally like a twentieth-century translation of an Egyptian temple sending out its terraces to the view and the setting sun.

The Plocek House of Michael Graves is, like much of his best work, highly suggestive. It recalls a series of previous buildings and styles in much the way T. S. Eliot's *The Waste Land* recalled previous literature: in an oblique and abstract manner. The quotes, such as they are, exist as essential parts of a new composition and thus work effectively below the level of consciousness. This is what makes Graves such a master of contemporary architecture and his buildings so resonant and allusive. They always suggest more than they name; they use history and memory not in a nostalgic way but as communicative modes to enrich the experience of landscape, procession and ritual.

OPPOSITE: From the entrance hall, an axial progression of spaces leads past the stair column to the living room. ABOVE: A grilled window opens the upper level of the entrance hall to the stair column and "dramatizes the quality of the stair as an object standing in the center of the house," says Graves. BELOW: A stairway wraps around the outside of the stair column.



In late 1977, when Graves first designed it, the residence was called the Keystone House after the classical element on the two main approaches. The front entrance door, oriented to the northern view of the Watchung Mountains, has the suggestion of a keystone in its flared piers. The more private entrance from the garage terrace has two voided keystones, one in plan and the other cut out as a void above the side door.

This motif, a favorite of Graves, functions in several ways. It represents the shoulders of the body, orients the visitor to the two main axes, and emphasizes transition, an act celebrated in traditional architecture but suppressed in modern works that seek a continuous flow of space.

Thomas and Ingrid Plocek heard



LEFT Chairs by Hoffmann and Graves (foreground) are arranged around the living room's large-scale marble fireplace. The mural, *Archaic Landscape*, is by the architect. BELOW Michael Graves in his Princeton studio.



ALEC MARSHALL

Graves's lecture on the importance of walled cities and monumental gateways for defining a sense of place, and thus understood the significance of his very complex layout: the fragmented classical forms disposed around a colonnade, like the ruins of the sacred way at Delphi. It must have taken considerable faith for them to proceed with the building in 1980 after the contractor was initially perplexed by the scheme and critic Ada Louise Huxtable termed it an "Egyptian mausoleum."

It's true the house is massive. It is also hieratic like the temples and steles Graves has painted in his allegorical mural, *Archaic Landscape*, over the fireplace. Indeed, the marble fireplace itself, in veined and flaming *rojo alicante*, might be the inner sanctuary door in Ramses II's mortuary complex at Thebes. With two engaged pilasters at either side and pairs of symmetrically placed torchères marching in step, it's the ultimate celebration of the hearth, of family stability and ritual.

Frank Lloyd Wright, the only other American architect to make so much of the hearth and dining table, is one of the many historical sources recalled in the building. Wright's early houses emphasize the same

ABOVE: Mahogany-and-glass cabinets frame the doorways and provide transitions between the dining room, hall and sitting room beyond. Parquetry dining table by the architect; chairs are Biedermeier. BELOW: Grid-patterned windows and a low, arched one open the house to a rear garden.

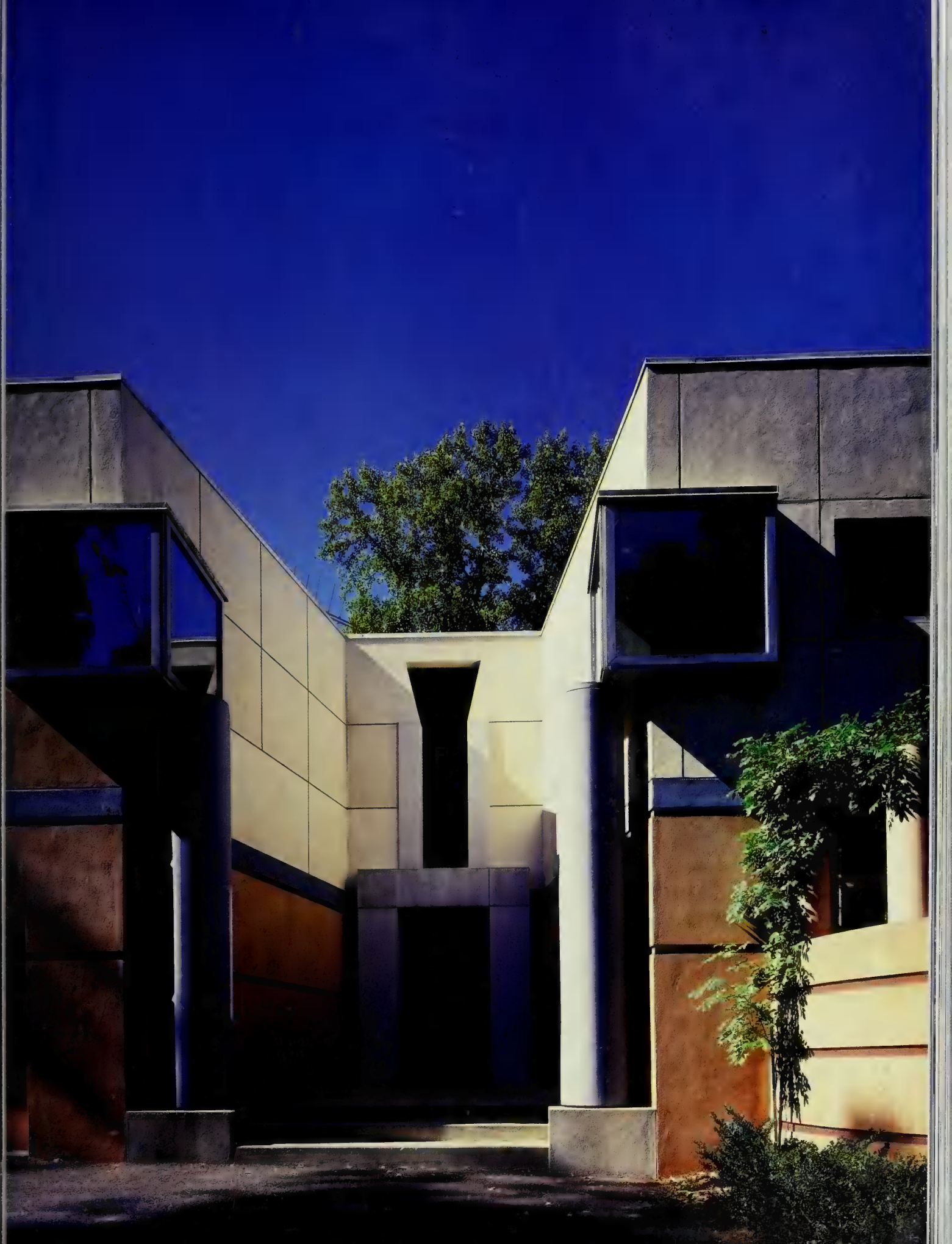
OPPOSITE: At the side entrance, "corner windows make a 'gate' to the house," says Graves, "and splayed walls focus on the entrance."

symbolic centers of family life and, like the Plocek House, they also nestle into the brow of a hill, being both in and of the landscape.

But here it is more Josef Hoffmann's Palais Stoclet in Brussels that is the inspiration, a building Graves visited while working on the interiors. Hoffmann's "freestyle classicism" can be found in much of the furnishing and ornament, from the black and white tiles of the kitchen to the exterior window grids and the glazed cabinets that mark either end of the dining room. It's both a new and old version of classicism, one that

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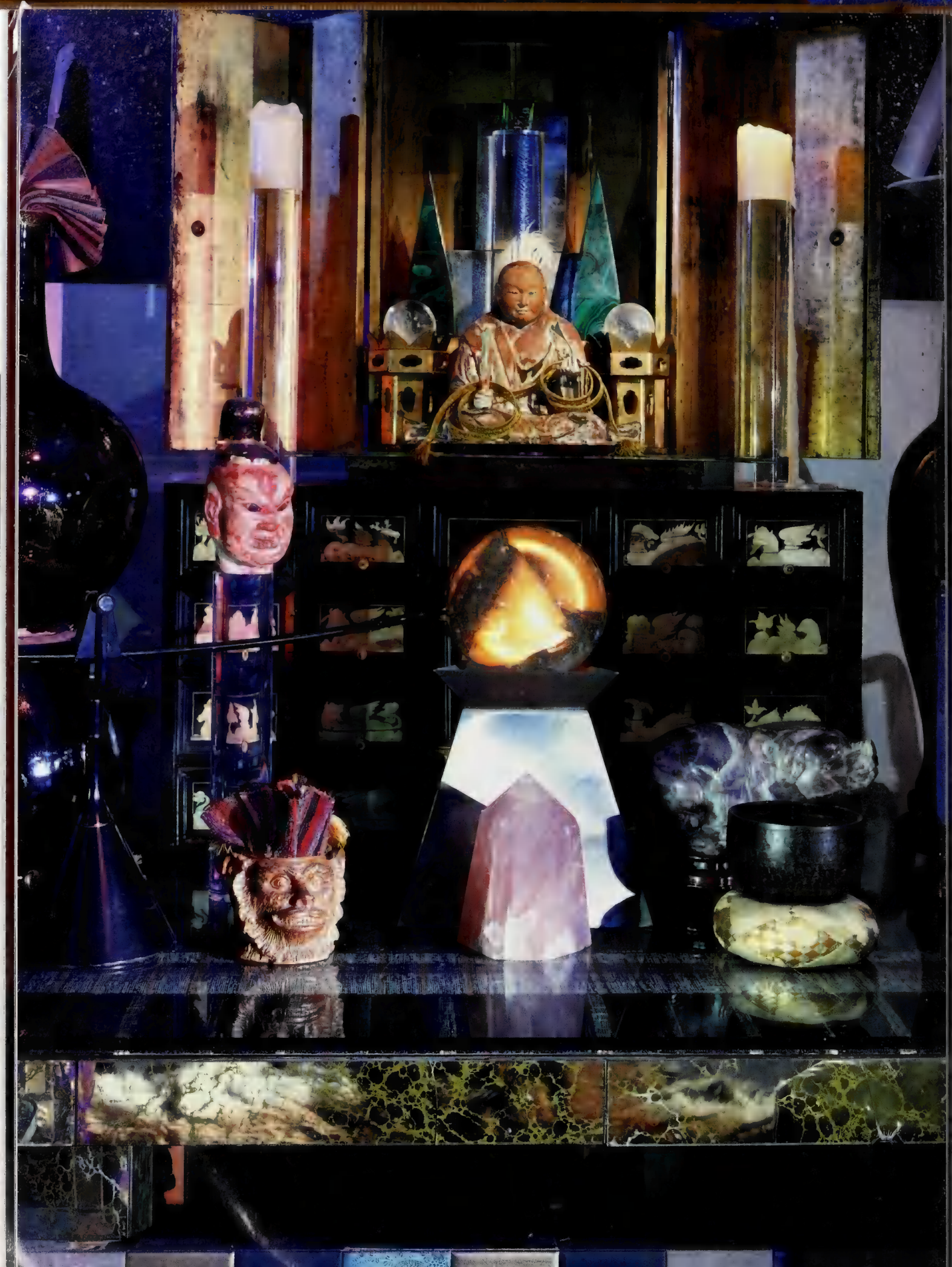
"When you have an open eye, things talk to you," says Anthony Machado, who describes the compelling effects he achieves in his Los Angeles studio as "environmental portraiture." ABOVE: A shattered windshield becomes a mosaic coated with pearlized resins. OPPOSITE: On an altar table is a gilded eagle. The feather fan once belonged to Gloria Swanson.

Sleight of Hand

Designer's Singular Studio in Los Angeles

INTERIOR DESIGN BY ANTHONY MACHADO TEXT BY JOAN CHATFIELD-TAYLOR PHOTOGRAPHY BY MARY E. NICHOLS





TO LOCAL RESIDENTS intrigued by fads and fancies, Melrose Avenue in Los Angeles is the ultimate phantasmagoria of California style. Block after block, mile after mile, this is the place to see the latest in everything from paintings to hairstyles, in shop-windows or on the backs of youthful customers who crowd the sidewalks each weekend in a ritual of preening and purchasing.

However, one of the street's most elaborate shrines to fantasy is invisible to casual passersby. It hides behind an anonymous door in the featureless stucco building where designer/artist Anthony Machado works and lives. Just inside the door is a small, impersonal office that gives no hint of anything extraordinary. Another small doorway leads to the huge central room that celebrates Machado's ongoing fascination with artifice and illusion.

At first glance, it resembles the backstage of a rather disorganized provincial opera house, the kind of theater where road-show *Toscas* alternate with magic acts. Lacquered screens, mirrors and Oriental paintings lean against the walls. Mannequins swathed in furs or draped in lace and satin stand around in expectant postures. Elaborately dressed dolls gesture from chairs loosely wrapped in yards of damask with jeweled brocade jackets fitted over the backs. The colors glow gemlike in the shadowy dimness, and the whole scene shimmers with the glitter of cut-glass perfume bottles, massive chunks of crystal and amethyst and Lucite columns holding candles.

After a few moments it becomes apparent that this prodigality of objects has not been arranged randomly. The room is actually a series of vignettes in which apparently unrelated things have been grouped together to create effects that are both symbolic and aesthetic.

The baby dolls, for instance. Machado has wrapped their small pudgy bodies in bits and pieces of old Schiaparelli and Dior clothing. The effect is intentionally unsettling. Other mannequins are dressed in swatches of fur and fabric once owned by Gloria Swanson. Machado bought most of the clothes from the actress's estate, feeling that her wardrobe should stay together as a symbol of "the personification of the Hollywood glamour image." A few feet away, an altarlike arrangement of crystals, spheres and obelisks was created to encourage meditation.

But, one cannot help asking, is anyone really supposed to live like that? Machado gives reassurance. "This is not a lifestyle. What you see here are endless scenarios about what makes a gesture work. It's all studying. You have to be able to look at things in a different way." He adds: "I understand the grand gesture, and it all goes back to the movies."

The space serves as a glamorous and eccentric set. French fashion designer Thierry Mugler and interior designer Andrée Putman came to see it when they visited Los Angeles, and Madonna, Michael Jackson and Andy Warhol have also paid visits. Machado uses it the same way fashion designers use their couture collections: It is an opportunity to experiment with design in its purest sense, without worrying about the needs

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ABOVE: "I'm constantly changing the setting," says Machado. A Japanese robe (left) and Italian brocade enfold armchairs, while bits of other antique fabrics adorn mannequins. On the wall near *Time Travel*, a collage by Machado, are two smaller works by Stephanie Kirschen Cole.

OPPOSITE: Machado's aim is to achieve "a balance between the density of objects and lightness and fluidity." The luminous quality of faceted quartz, a crystal sphere and Lucite candlesticks made by the designer contrasts with a polychrome Japanese monk figure, amethyst pig, painted wood warrior head and antique Spanish chest with ivory-inlaid drawers.







LEFT: Clothing from Gloria Swanson's estate is incorporated into a Machado collage, *Mink Tip* (far left), and a large bronze by Wilhelm Lehmbruck. Chair fabric, Boussac of France.

ABOVE: Draped and shirred fabrics contrast with Machado's "bowling ball torchère" (left) and urn of shattered glass and tire tread. Black mantilla lace covers a column at rear.

BELOW: A tile-and-fabric mosaic by the designer surrounds a small Jean Fautrier painting, 1937.



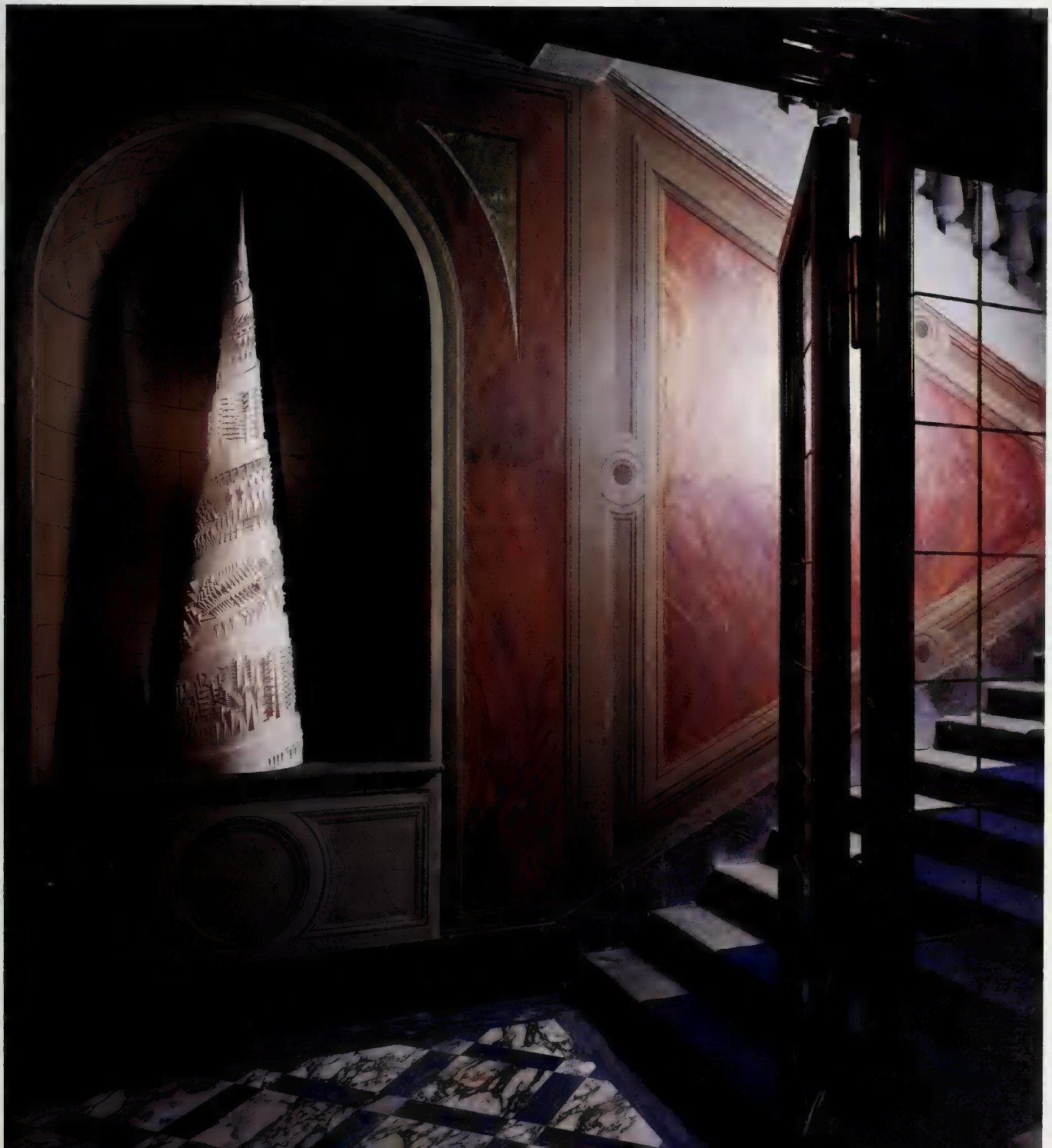


Traces of the Future's Past

Nicola Trussardi's Palazzo in Bergamo

TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY MASSIMO LISTRI

"I simply wanted to bring out the best of what was there," says Nicola Trussardi of his palazzo. OPPOSITE: The entrance hall is ornamented with Renaissance frescoes. INSET: A door knocker reproduces the symbol of Trussardi's firm. BELOW: An Arnaldo Pomodoro sculpture commands a niche.





CELEBRITIES HAVE REPLACED ARISTOCRATS at the top of society, and famous fashion designers are today's grand dukes of taste. Their houses are often monuments to meteoric careers, and sometimes commemorations of styles that inspired them. Nicola Trussardi's palace in Bergamo, outside of Milan, is neither. It is, for all its being a venerable palazzo, very nonmonumental, and as a design expression it recalls an intriguing sketch more than a studied statement.

Since 1970 Nicola Trussardi has turned a family glove business into a leading house of design in Milan, encompassing clothing, accessories, luggage, furniture and scent. Trussardi manufactures as well as creates; he is both entrepreneur and designer. Part tycoon, part artist, he has recently financed Milan's vast new sports palace and given it his name: the Palatrussardi.

How do you express such a life—the life of a person with that much forward motion—in a dwelling? And why



ABOVE: Nicola Trussardi, head of the internationally known design firm in Milan. LEFT: The 17th-century-style plasterwork, including a Baroque overmantel with cherubs, was added circa 1935. Déco-upholstered, Venetian-style furniture is juxtaposed with a Mies van der Rohe table.

In this geometric composition, Trussardi set down—as if with the light, tentative hand of someone sketching—traces of his own life.



ABOVE: An untitled sculpture by Andrea Cascella rests on a herringbone parquetry floor with decorative border. A pediment with frieze and capitals embellishes the doorway.



ABOVE: An array of lathe-turned marbles from Carrara lines a mantel. The fire surround is seventeenth century in style.

BELOW: The resident of the house is a fast-moving and well-traveled man who states: "I live projected into the future." A trio of costumed mannequins stands in a groin-vaulted room highlighted by one of Arnaldo Pomodoro's untitled sculpted orbs from his *Sphere* series.



would an avowed futurist choose a house whose origins stretch back to the thirteenth century?

What Trussardi found in his palazzo was a feeling of roots without entanglement, and the presence of exceptional volumes, of relations of pure space that—like abstract art—are meaningful without reference to time.

Trussardi brought into this environment painting and sculpture by friends, and some inherited furniture more interesting for its shape than its pedigree. What dominates the eye, though, are the vast, relatively empty rooms, which vary in dimension as they enclose two courtyards. In this geometric composition, Trussardi set down—as if with the light, tentative hand of someone sketching—traces of his own life. Nothing precious, nothing to settle him there and fix his sensibility in clear definition.

Quality is central to all his aspirations, Trussardi maintains. "I find internal equilibrium," he says, "by remembering people who have put down stones to establish a quality of life that lasts over centuries."

The house in Bergamo's old city—a hill covered with palaces—offered that comforting link without creating a restraining, curator's tie. It had those noble, luxurious





volumes, extraordinary marble floors and frescoes, but it had been changed and had changed hands over the centuries. There was no great legacy Trussardi and his family would violate by living the way they saw fit.

A fountain in the garden, which is set on two terraces, bears the date 1262. Yet the palazzo is without any clearly established lineage. The first of its two courtyards is the core of a largely Renaissance construction. Around the second are wings built in the seventeenth and eighteenth centuries. During those two periods frescoes were painted on the ceilings of two important rooms—one now the dining room, the other the room that houses the grand staircase.

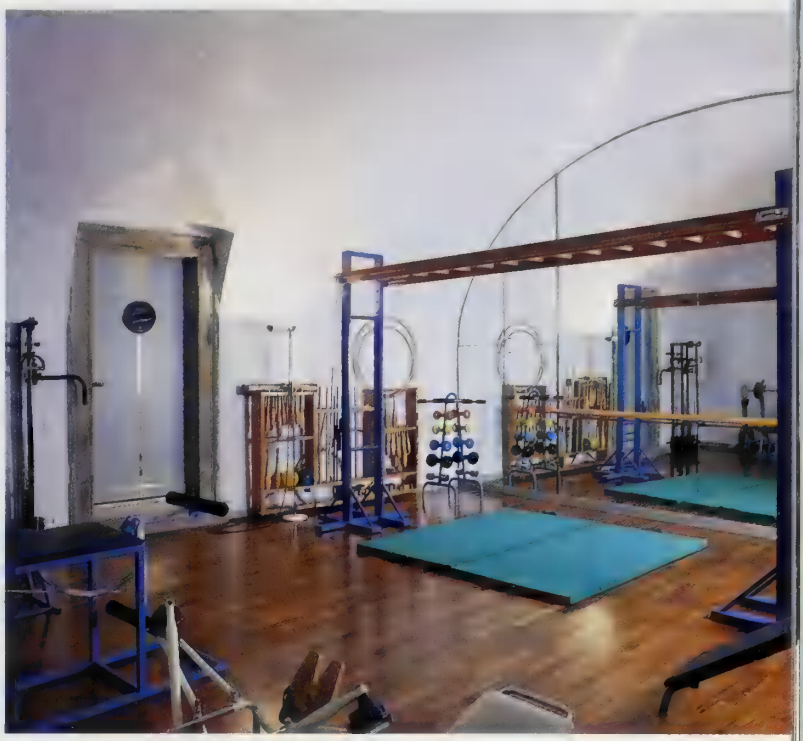
Trussardi, who had lived for a long time in Milan, bought the palazzo near the foot of Bergamo's hill to live in and to use for formal receptions. Bergamo offered the tranquillity he and his wife, Maria Luisa, appreciated in comparison to bustling Milan, and the house, some thirteen thousand square feet in size, offered space to play with—and also to leave alone. Trussardi hasn't counted the rooms. "Seventy to eighty," he says. "I love free, empty space."

When he bought the palazzo, Trussardi saved it from being subdivided into apartments by another buyer. At first he wasn't sure how he would arrange it, but he finally did the interiors himself, aided by his wife. He says he was uncomfortable with the thought that a designer would impose a period style on the house. It is obvious, too, that he was fundamentally leery of giving it a coherent "look."

Trussardi moved in a few strong things to which he was attached: sculpture by contemporaries, such as his friend Arnaldo Pomodoro, and contemporary paintings, including a mural-size depiction of a mythic garden of love by another friend, Laura Panno. To these—for the sake of sentimental ties and for their appropriate lack of preciousness—Trussardi added his inherited furniture, deliberately set out sparsely. The furniture had been covered with the brocade-patterned fabrics of its time. Trussardi stripped off the colors and covered the pieces in white, to make their presence even less weighty and to emphasize sheer form. The walls, Maria Luisa Trussardi points out, had been paneled with nineteenth-century fabrics. "I took them off. They looked decadent," she says. "The white walls give more accent to the space. I like the air this house has—of an American loft within Italian architecture."

Whatever was accomplished was done without violation. Nicola Trussardi emphasizes the lightness of his traces. "I'm a man of fashion who keeps renewing his ideas," he says. "For the moment I love the way this place looks. Maybe I'll change everything—who knows? What I don't want to set up is a museum full of things."□

OPPOSITE: The dining room is distinguished by a groin-vaulted ceiling frescoed in the *quadratura* style. The French mahogany buffet, set with Renaissance-style silver basins, is complemented by 19th-century Queen Anne-style dining chairs and an Italian brass urn.



"Only where there was nothing to preserve," says Trussardi, "did I install my ideas." With the help of architect Flavio Albanese, he transformed a large, empty storage space into a fully equipped gymnasium.

"White is light," Trussardi explains of his love for blank walls, as in the ground-floor space that encloses the expansive swimming pool.



patronage, however, that provided craftsmen with the opportunity and encouragement to produce ever more refined and ingenious furniture. Both Louis XV and Louis XVI prized craftsmen who could create beautiful surfaces of decorative marquetry, but prized even more highly those who could incorporate into a seemingly static parlor piece the element of surprise. Opening, extending, rising and revolving, these exuberant pieces bodied forth the ethos of an age in which machinery was harnessed for the delight and convenience of man.

Jean-François Oeben was a German émigré employed in the workshop of Boulle, where he attracted the attention of Mme de Pompadour. With her help he was appointed *ébéniste du roi* in 1754. He worked as both *ébéniste* and *mécanicien*, and it was his skill at incorporating unexpected functions into his eloquent designs that placed his work at the peak of the furniture maker's art.

Perhaps Oeben's greatest achievement with *meuble à surprise* was in a form he called the *table à la liseuse*. Not a table, his example looks for all the world like a small chest of six drawers with intricate parquetry fronts and delicate ormolu mounts and pulls. On further inspection, however, the top two drawers are found to conceal a fall-front writing surface. The third and fifth drawers are indeed drawers, but the fourth pulls out to serve as a bedside table—





Dual-Purpose Table, English, circa 1835. Oak; 29" x 32" x 21½". Library steps, here hidden within an occasional table, were also incorporated into chair forms during this period; both combinations reflect a continuation of the 18th-century interest in adaptable furniture. Gary E. Young, Centreville, Maryland.

and once fully removed from its slot it opens to reveal writing equipment and a secret storage area for letters and papers. When the pulls of this drawer are pressed together, legs shoot out, converting it into a lap-top writing desk or breakfast table. The bottom or sixth drawer pulls out with a padded surface to convert the whole unit into a *prie-dieu*.

The most unexpected feature of the *table à la Bourgogne*, however, is activated by an exquisitely crafted ormolu hand-crank that fits discreetly into the side of the piece. When the crank is turned, a section of the top of the chest is elevated to reveal a series of shelves for treasured books. And when concealed panels in the shelves are pressed, curved supports rotate to reveal recesses containing tumblers, jars and eating utensils.

Part of the impetus for designing such transformational pieces was created when the French court moved back to Paris from Versailles. The living quarters in the city were much smaller, and the skills of the master *ébénistes* were called on to produce the kind of convenience and delight offered by the *table à la Bourgogne*.

Two other German-born craftsmen were influential during this time. Jean-Henri Riesener, who married Oeben's widow and took over his workshop after his death, made finely wrought pieces for patrons such as Marie Antoinette. A table he designed for her bedside gave rise to





Dual-Purpose Table, Denis Genty, French, late 18th century. *Bois des îles* (mahogany family); 29 ½" x 22" x 13 ½". With the support of a central shaft, the tabletop elevates from its rectangular apron to double as a two-sided music stand, complete with four extending arms for holding candles. Etienne Lévy, Paris.

the term "flying table," for it could be elevated to whatever height she needed for dining or reading. The table also provided, with the touch of a button, a hidden compartment with all the queen's *nécessaires de toilette*. David Roentgen, called the most celebrated *ébéniste* in Europe, worked in Germany with his "mechanic," Peter Kinzing. Roentgen produced pieces for the French and English courts and made some two hundred cases of furniture for Catherine the Great.

On the Continent, the years between 1750 and 1789 might be called the golden age of transformation furniture. In England, however, the genre was less prevalent. The work of Chippendale and most of the eighteenth-century cabinetmakers reflects little of the continental interest in surprising furnishings. One exception is Thomas Sheraton, who published several designs for multifunctional pieces. Consistent, perhaps, with English practicality and single-mindedness, these designs usually featured additional uses that augmented or reinforced a piece's primary purpose—such as a complex folding mirror arrangement for a dressing table.

The rise of patent furniture in the early nineteenth century marked the end of the transformation piece as a finely crafted work of the furniture maker's art, though some well-made examples were produced. In London the firm of Morgan & Sanders turned out its famous "patent metamorphic library chair," which, when the back was flipped upside down on hinges, revealed a set of leather library steps. Odd though it sounds, the Morgan & Sanders chair was so artfully crafted that it managed to look graceful in both its guises.

But in the Victorian period that followed, grace and delicacy were often abandoned in favor of sheer novelty. A new, consumerist middle class was emerging that was attracted to gadgetry. The aristocracy had no need for footstools that turned into cradles, or for Ambrose E. Barnes & Brother's "combined wardrobe, bureau, looking glass, washstand, towel





Opening, extending, rising and revolving, these exuberant pieces bodied forth the ethos of an age in which machinery was harnessed for the delight and convenience of man.

OPPOSITE AND BELOW: *Multipurpose Table*, English, 1755–60. Mahogany with satinwood inlay, 30" x 36" x 18". Combining accoutrements essential to the social graces, a Chippendale-style side table with carved blind fretwork becomes a gaming table, transforming further into a "Jack-in-the-box" desk fitted with drawers and compartments for writing equipment. Dillingham and Company, San Francisco.

rack and toilet shelves." The new consumers loved them.

Perhaps the height of absurdity was achieved by the firm of Bruschke & Ricke of Chicago in 1883 with its advertisement for a "Combined Sofa and Bath Tub." The sofa, a massive piece of Victoriana heavy with quilting and tassels and ruching, opened up, coffinlike, to indeed become a bathtub. The sofa-tub was touted as "The Common Sense Invention of the Age. Is Practical, Convenient, Economical, Comfortable, Portable, Complete and Cheap." This alarming piece of furniture, its advertiser noted, "can be upholstered appropriately for any room."

From here it seems only a short step to the twentieth century and Dad's favorite recliner, with its adjustable back, footrest and optional electric vibrator—a distant suburban echo of an aristocratic genre. But what would Marie Antoinette have thought of it?□





Designed in 1956 by Michael Taylor, Thomas and Nan Kempner's New York apartment reflects 30 years of elegant continuity. ABOVE: In the drawing room, a coromandel screen, Aubusson rug and Ming porcelains complement a Chippendale mirror and Georgian-style mantel.

NAN KEMPNER is an extraordinary woman around New York City: extra-chic, extra-generous, extra-energized. And extra-peripatetic. On the one hand she is a marvelous hostess—nobody in Manhattan better knows how to run a house or how to serve up good food without making a big fuss about it. On the other hand, she has devoted herself to raising millions of dollars for various charities. In the last couple of years, however, she has cut back to only two (Memorial Sloan-Kettering and the American Ballet Theatre) because, thanks to her eagle eye, Christie's has taken her on as an international representative. Simply stated, this means introducing the right people to the right furniture, paintings and books—"anything auctionable," as she says. Nan Kempner probably does this rather brilliantly, for not only does she know everybody but she also knows a great deal about furniture, paintings and books.

This fact is readily apparent in Mr. and Mrs. Thomas L. Kempner's Manhattan apartment, which has benefited from a thirty-year evolution under the guidance of Michael Taylor, the gifted San Francisco designer who died last June. The Kempners bought their apartment in 1956 when Nan was pregnant with their third child. As she was having trouble with

RIGHT: Signac's *Harbor, Antibes*, 1903, commands a wall of the drawing room. Parcel-gilt Queen Anne mirrors are paired with commodes. Taylor designed the corduroy-covered sofa and extended banquettes.

Thomas and Nan Kempner in New York

Evolution of a Park Avenue Apartment

INTERIOR DESIGN BY MICHAEL TAYLOR
TEXT BY BROOKE HAYWARD
PHOTOGRAPHY BY DERRY MOORE





"I'll entertain at the drop of a hat," says Nan Kempner. Chinese painted-silk panels and Export porcelain birds brighten the dining room. Chandelier is Anglo-Irish; chairs are 18th century.

the pregnancy, her doctor sent her out to Palm Springs to take it easy. No chance of that. The first day at the pool she ran into Michael Taylor, whom she had known since childhood in San Francisco. (Nan Kempner is a San Franciscan, born and bred.) She told him what was up.

As she explains it, "He said, 'Well, I want to do the apartment.' So I said, 'What a good idea.' And we sent for the floor plan and went up to San Francisco." There in his office they laid out the apartment and picked the materials without his ever having seen anything but the floor plan.

At that time Taylor was established but not yet fashionable. The overscale wicker furniture with white canvas upholstery, the signature black slate floors, the huge stone wheels used as tables—none of those elements was in place yet. Kempner was quite familiar with his work, since her mother



Le Paysage de Feu, 1935, by René Magritte is the focus of the red-laquered library. Picasso's *Nature Morte à l'Oiseau Mort*, 1939, is at left. Arranged on the mantel are Tang funerary figures.

had hired him to complete the décor (begun by Frances Elkins) of a Gardner Dailey house she'd commissioned, a classic 1940s house on the corner of Broadway and Divisadero in San Francisco.

That house was filled with splendid handcrafted details: soaring twenty-foot ceilings with equally tall gold-leafed doors, black wood or flagstone floors inlaid with brass, a spectacular hanging staircase. There were blackamoor tables, huge black basalt urns filled with pink and red carnations, and Adam chairs covered in dark red satin or black leather. Upstairs the windows were swagged in dark red velvet, swags that fell to the floor and were gathered there in four- or five-foot folds. It must have been quite an act to follow.

Says Nan Kempner, "Michael and I were both trained by the same person, essentially—my mother. She

was a woman of phenomenal taste. Michael always said the greatest influence on his whole life was my mother. She had gray hair at eighteen and wore only four colors—red, black, gray and white. My mother's life and my mother herself were very much of a stage set. And I think I am exactly the opposite. I am a real reaction against my mother. I was never allowed to sit on a bed or put my feet up on a piece of furniture. Whereas in *this* house none of my treen boxes have any stems left because my children used to play ball with them. And Michael understood that. He understood living. I wasn't going to live the way my mother lived."

So in 1956, Taylor designed a series of deep, oversize banquettes that would range around the great space of the Kempners' drawing room. These anticipated much of his later work and underscored his primary credo: Comfort first. The banquettes were inspired by a photograph he remembered of a small elegant room the duchess of Windsor had done in Paris, and also by the designs of Syrie Maugham—"fat, padded, quilted sofas that you could really sink into," as Nan Kempner puts it. Laid out on the floor with string and then handmade, they were so enormous they had to be hoisted through the window. As a final daring touch, they were covered in pale beige narrow-wale corduroy, a definite departure from Park Avenue taste of the mid-fifties.

"When my mother first looked at that room, she couldn't believe it," says Nan Kempner. "It was a bit of a shock—cotton corduroy in what was supposed to be a salon? She said, 'It's a bordello!' "

The salon is in fact a beautiful room, well proportioned and filled with wonderful things. Against one wall is a magnificent twelve-panel coromandel screen bought just on the verge of being repriced out of reach. In their wanderings around the city, Nan Kempner and Michael Taylor, as if guided by magnets, stumbled onto a variety of treasures they picked up

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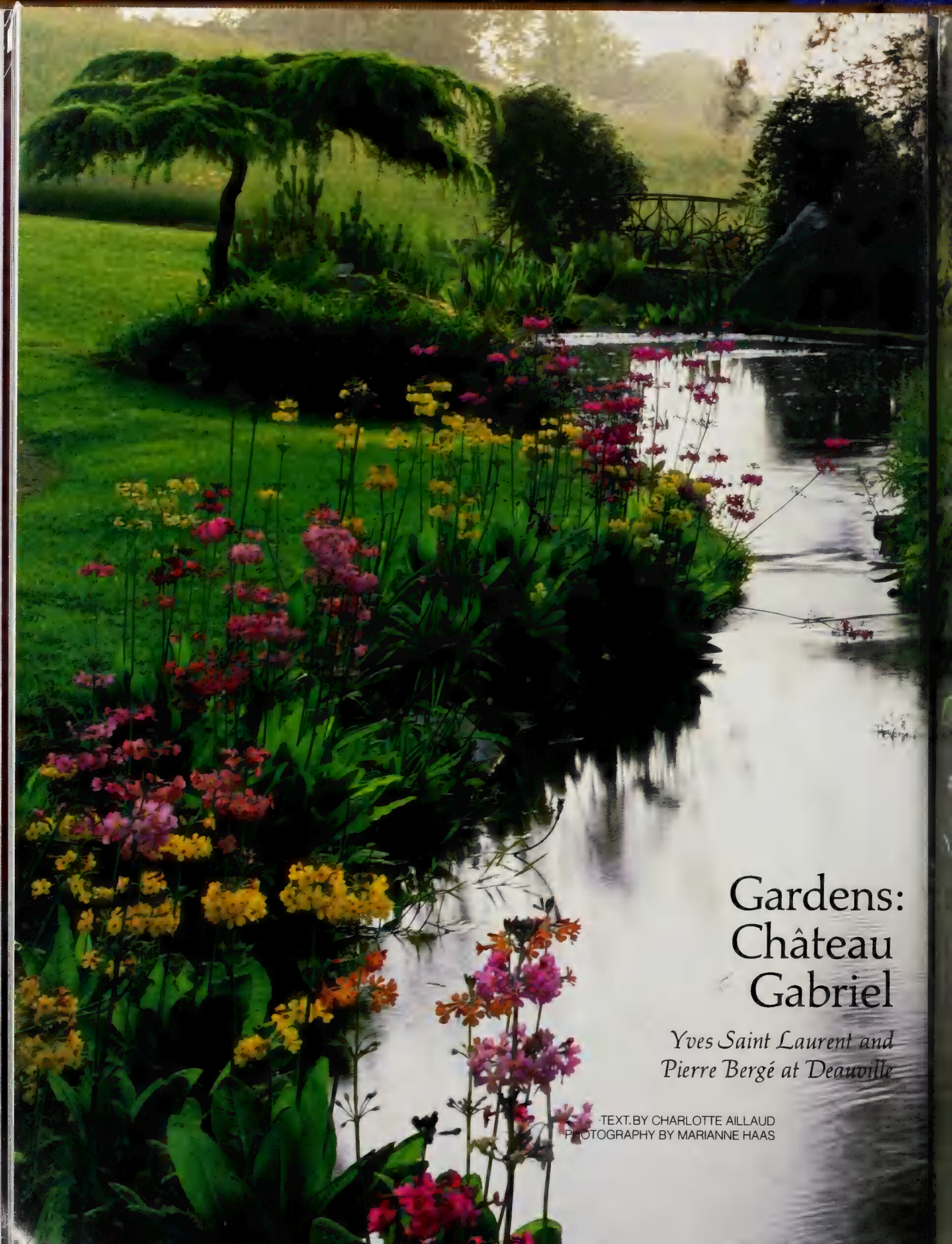
ABOVE: "Michael and I were trained by the same person, essentially—my mother," says Nan Kempner. "She was a woman of phenomenal taste." The master bedroom is covered in 18th-century chinoiserie wallpaper.

OPPOSITE: Michael Taylor created the Chippendale-style twin canopy beds in the guest room after 18th-century examples. The chinoiserie wallpaper is from Nan Kempner's mother's house in San Francisco, also designed by Taylor.

BELOW: A circa 1810 Russian chest and Victorian painted screen define the fabric-covered dressing room, designed by Chessy Rayner of Mac II. Oversize bamboo torchères are by Michael Taylor.



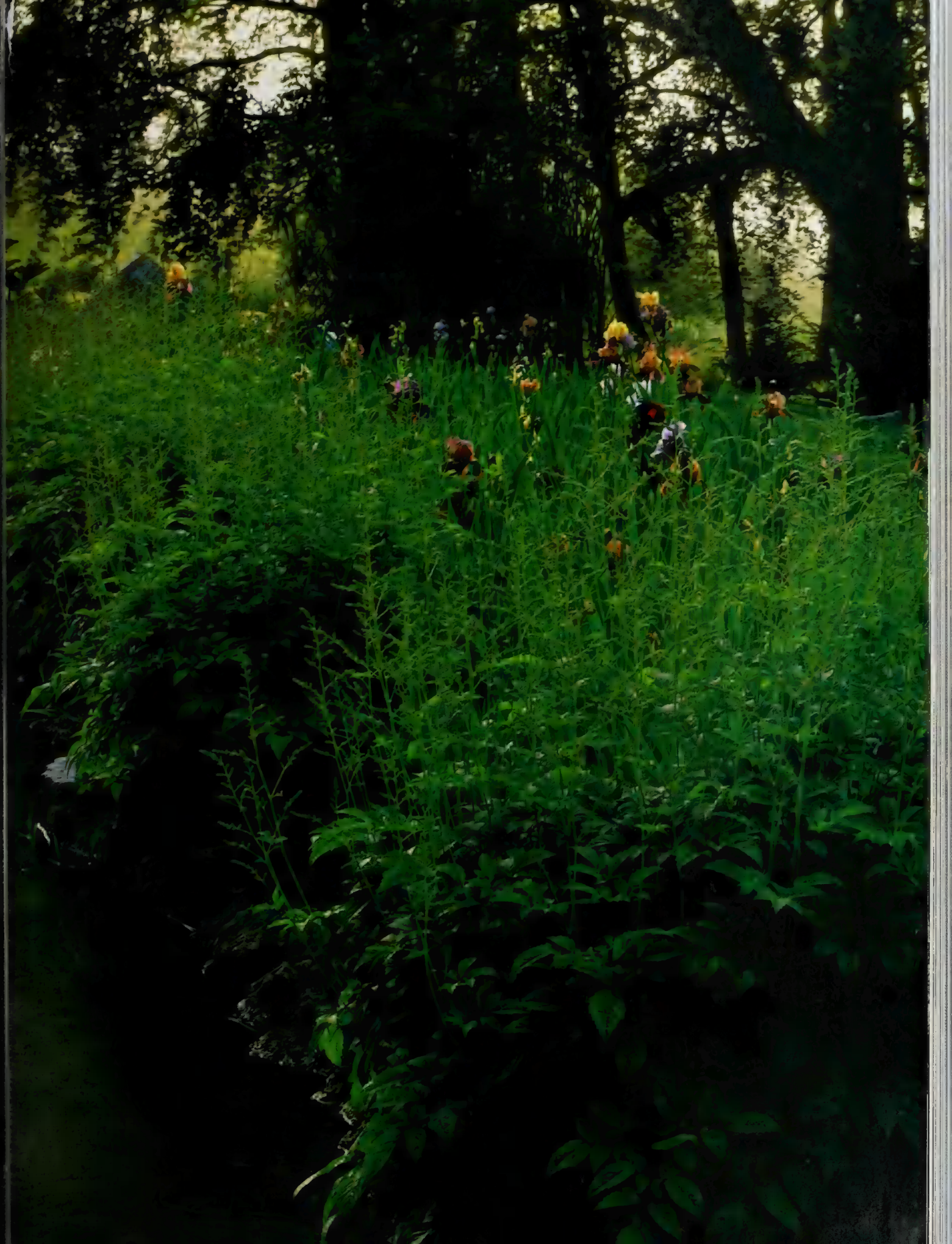


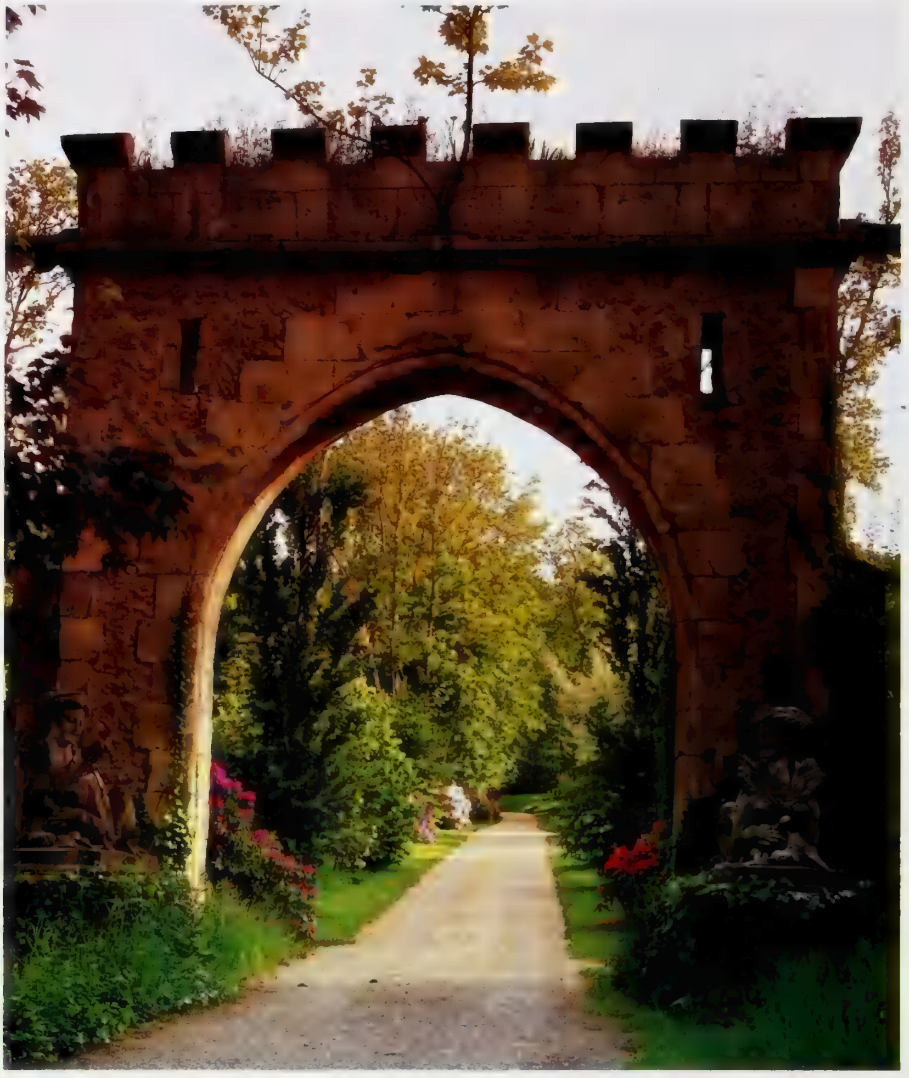


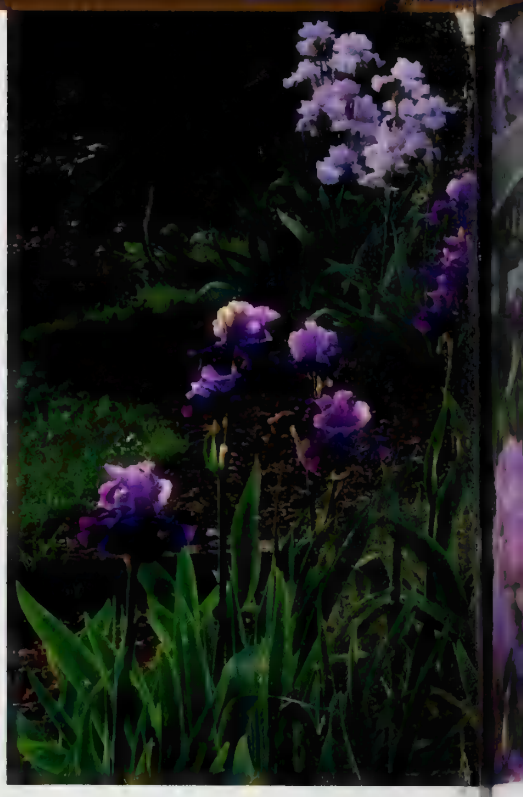
Gardens: Château Gabriel

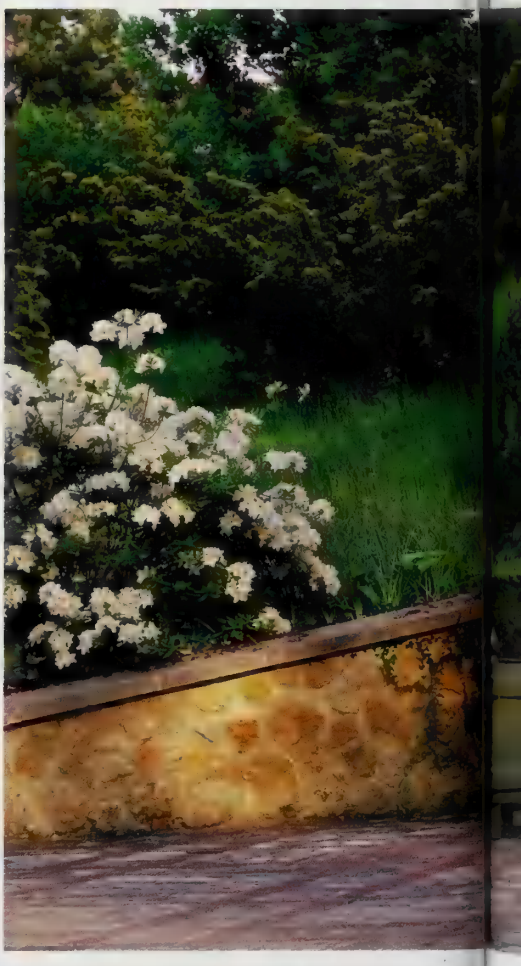
Yves Saint Laurent and Pierre Bergé at Deauville

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS









PRECEDING PAGES AND COVER: A meandering stream in the garden of Yves Saint Laurent and Pierre Bergé is bordered with primroses and hostas, left. Irises line the opposite bank.

ABOVE: Time and nature have mellowed the crenellated gateway at the estate entrance. The sphinxes once guarded the Bois de Boulogne residence of Edmond de Rothschild.

STANDING IN THE MIDST of a classic rose garden at Château Gabriel, in Deauville, is a bloodstone fountain of the sort favored by the builders of palaces in eighteenth-century Russia. This sumptuous flourish is the "signature" of Yves Saint Laurent and Pierre Bergé, the château's owners.

"You can see some like it in Leningrad at the Hermitage," notes Saint Laurent. "It may be slightly mad to leave it out-of-doors, but it is beautiful in this setting. As for the rose garden itself, I plan to alter the color scheme a little."

Off in the distance, a silvery sea touches the clouds; tiny sailboats whisk by in the blink of an eye; light shimmers. "I never tire of looking at all this," the couturier observes. "It changes from hour to hour. I never dreamed I would come to love the country here so much." And he adds, as a gardener passes carrying a basketful of roses, "We've planted nearly three thousand roses of every variety." In the evening he will gather the cut blossoms into gigantic bouquets or find a unique setting for a single rose. He composes his bouquets as a painter would. "We have a large cutting garden, where I choose cosmos, delphiniums or poppies. And I'm crazy about the big dahlias

ABOVE: In splendid harmony of color and form, irises sweep down a slope. The bench is a craftsman's copy of one at Monet's garden at Giverny.



Azaleas and rhododendrons cascade beside the terrace. Urns of local stone top pillars behind a Monet bench. The statue is one of six identical figures.

in every shade of red; they're so cheerful when you mix them."

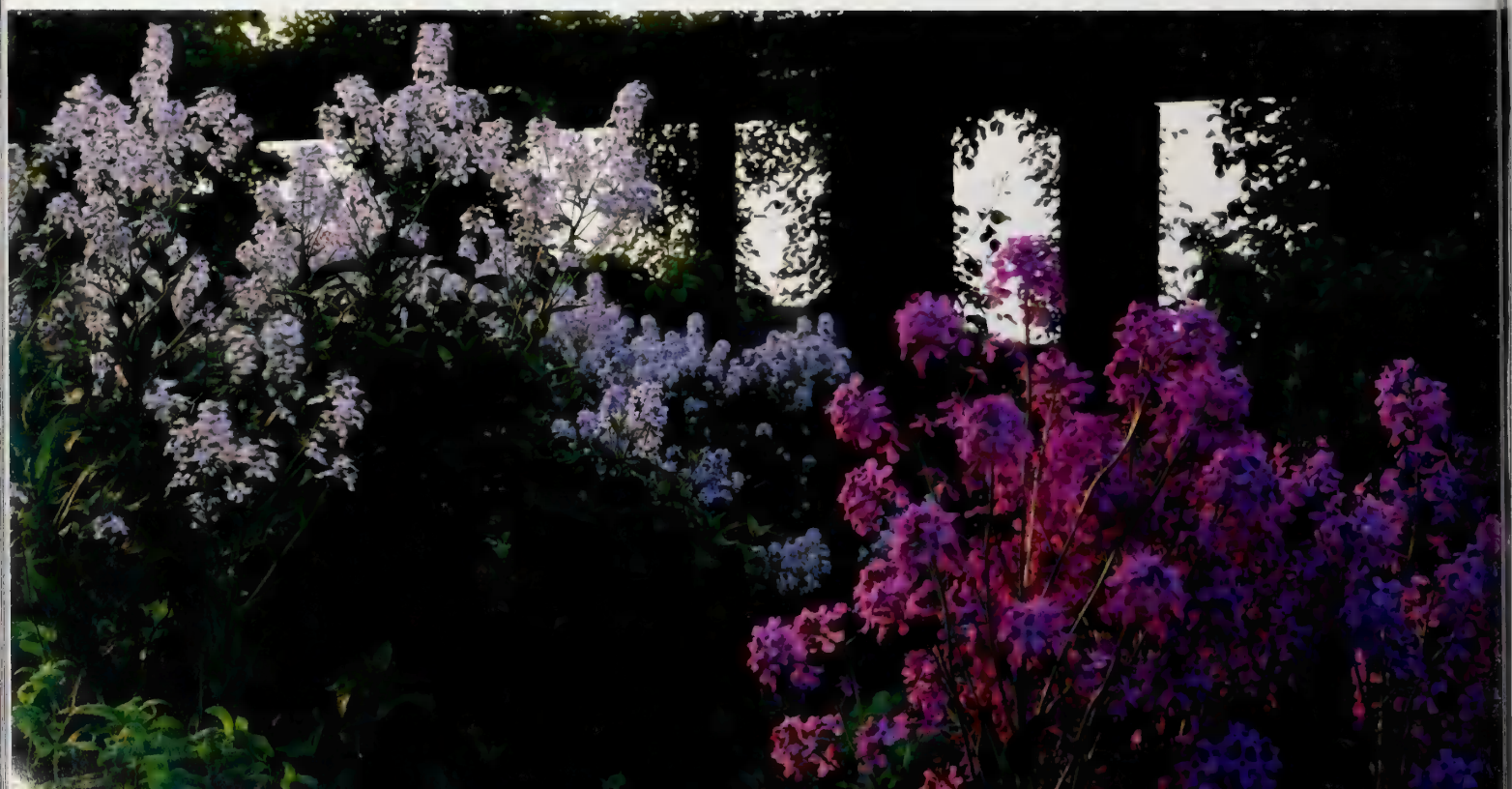
Below the rose garden is an immense, gently sloping field where a brook, dotted with ducks and bordered by irises and primroses, winds between two ponds. "But this little stretch of 'nature' is a fake," Pierre Bergé points out with a smile. "There's a hydraulic system to supply some eighteen hundred cubic feet of water for a waterfall. Its continuous murmur and all those shifts in the terrain that look as though they've been here forever are the result of lengthy planning. We moved over eighty-eight thousand cubic feet of earth, but it had to be done harmoniously.

"We started out with what was left of an estate that had gradually become derelict. During the war a railway track was laid across the garden to serve a gun emplacement on the hill. By the time we came here, the



RIGHT: The doorway of the walled garden conveys an air of mystery. The large-leafed plant "just grew by itself," says Pierre Bergé. Yellow columbines brighten the foreground.

BELOW: *Pieris japonica variegata*, left, and Japanese azalea are dramatic accents in the walled garden. Climbing roses and clematis drape the graceful pergola; the rose varieties include New Dawn, Wedding Day and Bobby James.



ABOVE: Vivid blooms of two rare azaleas, both *Rhododendron ponticum*, flame across a corner of the Japanese garden. The one at right, Satan, measures eight feet in height. Nearby, white potentilla lends cool contrast. At left, a cluster of three weeping beeches grows almost as one tree.

BELOW: A broad view of the walled garden reveals an astonishing variety of plants, including mounded drifts of *Iberis sempervirens*, right, lining the Burgundy stone walkway. In front, blossoms of giant alliums stand tall. Beds at the center of the garden are planted with 1,200 perennials.

garden was just a steep cow pasture."

Springwater now cascades over Normandy granite into one pond, from which it flows six hundred feet into the larger pond. Yves Saint Laurent says, "I adore the burst of color provided here by azaleas and hydrangeas. It's an extraordinary spectacle."

Bergé, who dislikes the melancholy feel of an unused space, turned the former tennis court into a walled enclave that looks like an old convent garden. On one side, a pergola submerged in clematis and climbing roses links two brick pavilions. Madonna lilies are deployed in rectangular plots bordered by apple trees. Time has stopped at the gate of this lavender-drenched haven whose walls exclude all discord.

Bergé is particularly fond of such pensive spaces. "In addition to the walled garden, I'm finishing a 'secret' garden of more modest dimensions, entirely enclosed by a seven-foot wall and paved with brick. There's a lily pond in homage to Monet, a collection of evergreen ferns, and giant alliums. All year round, big Florentine pots will contain sweet olive and box. In the summer we'll bring out plants from the orangery, such as angel's trumpet and rose geranium.

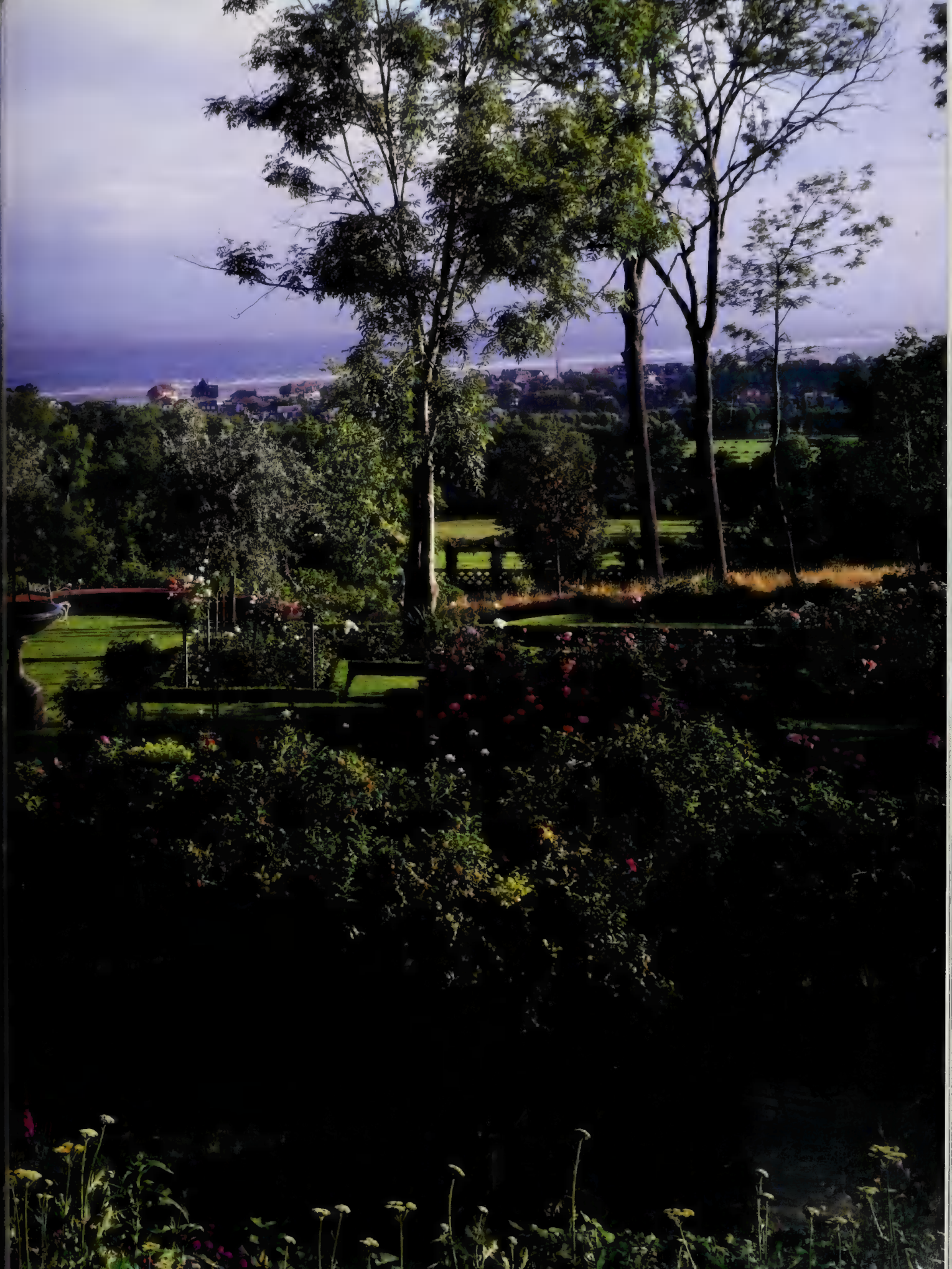
"I've been heavily inspired by English landscapers, on both grand and intimate scales. I also very much want an herb garden," Bergé adds.

Another of Pierre Bergé's visions, an "Impressionist" field, is simply an extension of the Impressionist painting he knows so well. "We were accustomed to the plant life in Morocco, so when we came here we had only rather vague notions of how to proceed. But we do know what we like, and the things friends succeeded in

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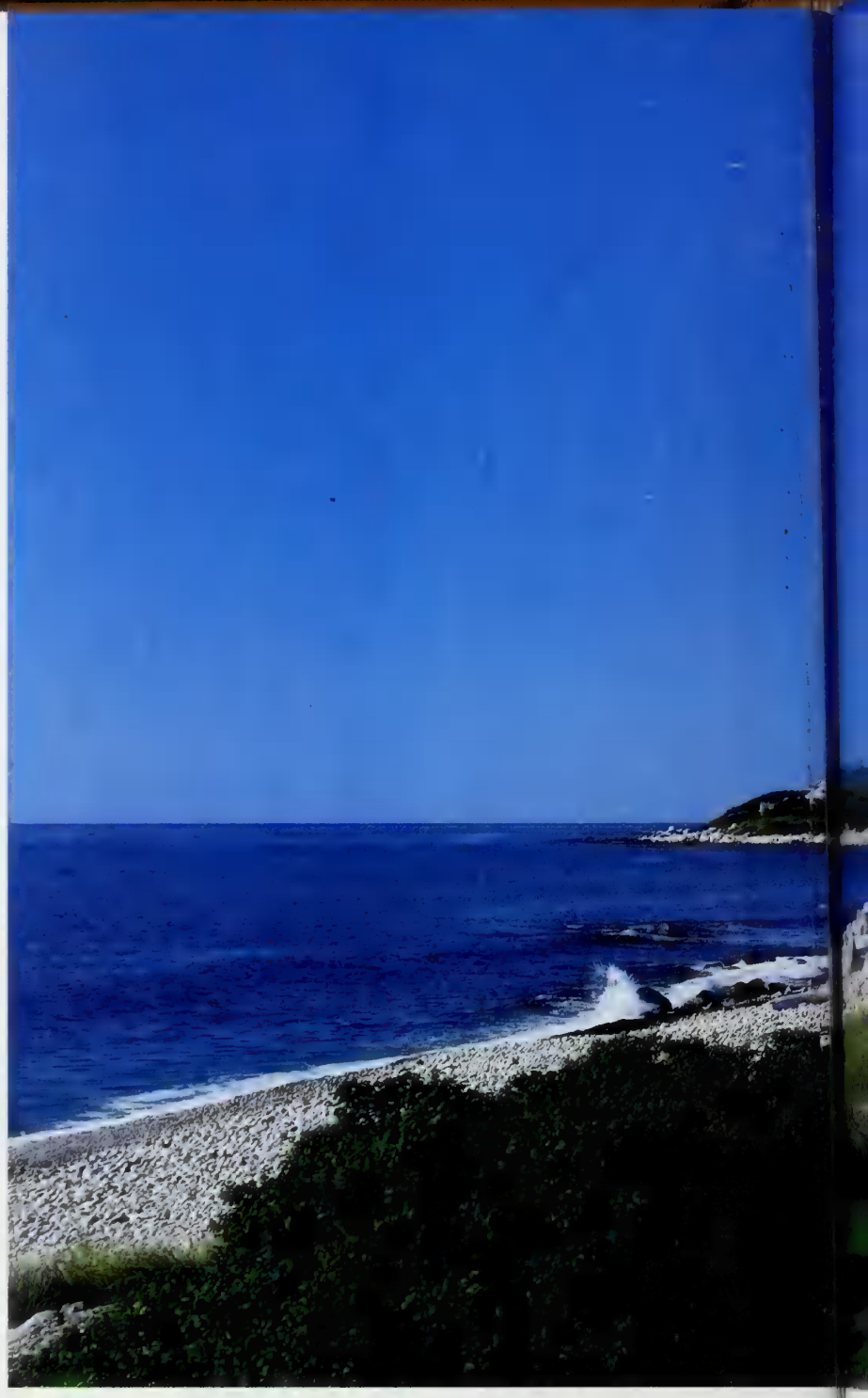
An 18th-century-style bloodstone fountain is a focal point of the rose garden, which stretches in an infinity of blossoms, lawn and trees. In the foreground, a 200-foot perennial border is augmented in the spring by over a thousand tulip and narcissus bulbs. Rectangular beds of standard and bush roses are contained by low box hedges; a curved stone coping softens the geometric design. In the distance, the waters of the Bay of the Seine.



Brillig on the Wave

Island Aerie of Nancy and Henry Luce III





TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY ALEC MARSHALL

On a windswept promontory of a small island off the Connecticut shore sits Brillig, the vacation house of Nancy and Henry Luce III (above). The residence, built in 1931, was extensively remodeled by Boston architect James Volney Righter, and Nancy Luce supervised the interior design. "When I first arrived here in 1975 I found the site quite barren, but now I find it beautiful and very rewarding," she says.

ON A CLEAR DAY YOU CAN see three states: New York, Connecticut and Rhode Island. Even on a not so clear day, you can see two. On a fogbound day you're lucky if you can see your wristwatch.

Henry Luce III first sailed by the island as a boy of ten, on a chartered yacht—"sort of a small ocean liner," he recalls—with his father, the founder of Time Inc., and his stepmother, Clare Boothe Luce. They were on their way from Boston to Greenwich. He remembers someone remarking how socially closed the island's summer colony considered itself, and for the next thirty years he was "filled with foreboding" whenever its name was mentioned.



Then, in 1968, he bought a house overlooking the eastern approach to Long Island Sound. He named it "Brillig" after Lewis Carroll's poem "Jabberwocky"—not because the island is infested with slithy toves and mome raths but because the name seemed just the right amalgam of brilliance and fog that typifies the local climate.

When Mr. Luce's wife, Nancy, first saw the house, she was not exactly overwhelmed by the majestic view. Indeed, as she describes her first impressions, a certain Brontëesque note creeps in, with visions of barren heaths complete with howling storms. (Since she became mistress of the manor, it has been visited by three major hurricanes.)

"Hank had planted forty kinds of heather," she remembers. "I knew nothing about heather, but I diligently watered and took care of them. Finally"—here Mrs. Luce rolls her eyes just slightly—"they bloomed. And they were all purple. Which I loathe."

Working with the landscape architect Michael V. Bartlett of Bethesda, Maryland, she set about—perhaps even more diligently—correcting this excess of the color purple. Concentrating on the area around the swimming pool, they created a silver-and-white garden. "Really smashing," she says with unconcealed pride at her coruscating array of artemisias, campanulas and lupines. "One of the

ABOVE: Nancy Luce calls the living room a place of "constantly changing atmosphere." Chair fabric, Brunschwig & Fils; muted chintz from Karl Mann. BELOW: "I was determined to open up the east end of the house so that we could dine comfortably outdoors," she says of the new deck.

BELOW: The ground-floor guest room features watercolors of Mepkin, the onetime Luce family plantation that is now an abbey. OPPOSITE: The pool area, once covered with purple heather, was relandscaped. "We now have a fairly respectable silver-and-white garden," says Mrs. Luce.







gardeners said to me, 'By rights, *nothing* should grow here.' The wind blows from all four directions."

When Mr. Luce bought the house, he embarked on an extensive rebuilding, working with Boston architect James Volney Righter. Built in 1931, the house was by contemporary seashore standards rather dark, if not outright gloomy. It did not help that the dining room, for instance, was entirely painted in black lacquer, the tenebrous walls relieved only by niches lacquered in a livid shade of red. "Summery" was not the word that sprang instantly to mind.

Owner and architect shipped enough glass to the island to erect another Seagram Building. Walls were torn down and replaced with sliding glass panels; windows were enlarged or added. By the time they were finished the house was nearly twenty-five hundred square feet larger, double its original size, and flooded with sunlight and breezes. It does *not* require as many window cleaners as the Seagram Building, allegedly.

Despite the extent of the remodeling, the house still has the same number of bedrooms (six), all of them pretty much in the same position as before. The difference is that they are now all rather larger, and have their own baths.

Though it is quintessentially a summer house, the Luces kept it open year-round for ten years, spending Thanksgivings and the occasional New Year's there. Now it is open from July to mid-September, and always crammed with guests and family.

Every May at their residence in Oyster Bay, New York, Mrs. Luce starts to watch her vegetable and flower seedlings closely. When they've reached four inches high she gives the signal, and she and her head gardener load them all onto two trucks. This movable green feast then proceeds up Interstate 95 and onto the ferry. "It's a serious operation," she says, careful to point out that she undertakes a *separate* one in order to transport her jungle of indoor plants, mostly bamboo, from Oyster Bay to Brillig.

Mrs. Luce attends not only to the outside but also to the great indoors. It was her own small company, Sarlu of New York, that undertook the recent decorating. The plan was to make the décor consonant with the house's innate airiness and to incorporate artwork Mr. Luce collects.

The front hall, for instance, is a showcase for two enormous multipaneled murals by Alfred Jensen and for a large canvas of the Marlborough-Blenheim Hotel in Atlantic City, by Chaim Hendon. The latter painting, with its

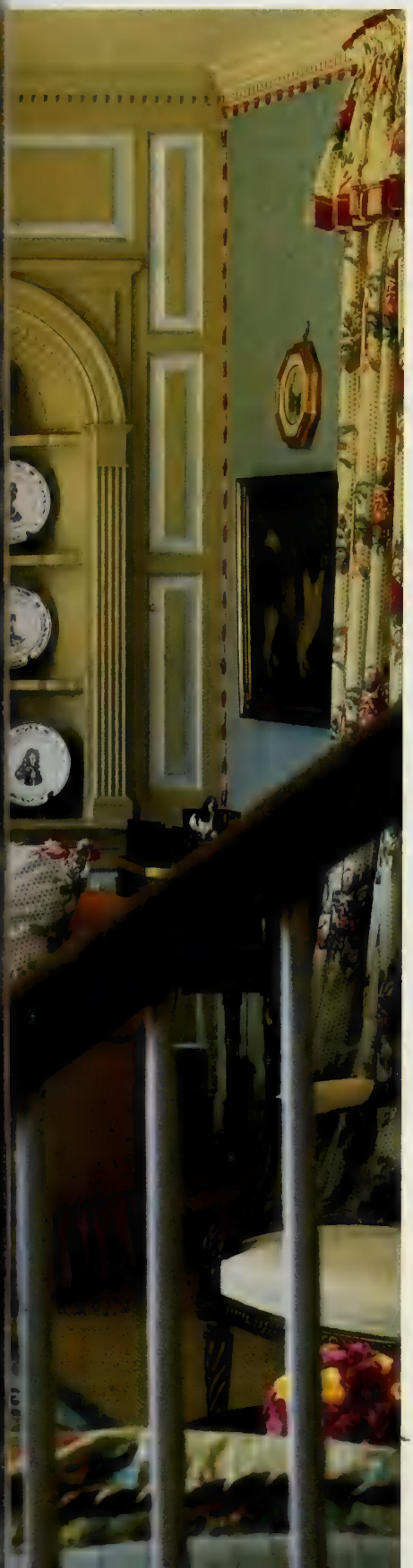
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An English Import

Country Style for a Tudor Revival House in Maryland



INTERIOR DESIGN BY ANTHONY P. BROWNE
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DERRY MOORE



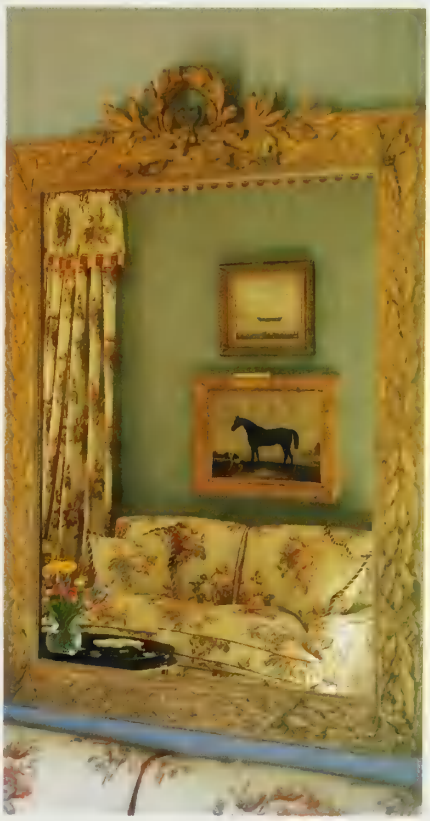


ABOVE: British designer Anthony P. Browne, who is now based in Washington, D.C., strove to bring the "quality of English design and workmanship" to a Tudor Revival house in Maryland.

LEFT: Browne lightened the traditional paneling and removed a wall to create more open space in Lawrence and Judith Burman's living room. Over the mantel is a 19th-century English hunting scene. On the shelves are grisaille plates depicting French kings and queens.

"IF THE SEA WERE a quarter of a mile away, that house could be in Cornwall," says the Anglo-Irish designer Anthony P. Browne of Lawrence and Judith Burman's residence in the rolling country outside Baltimore.

At first the remark seems extraordinary, for that lovely Maryland countryside is now suburbia, and from the Burman house other green-lawned residences are clearly visible. Built in the 1940s in the Tudor style, the house had been remodeled several times by the time the Burmans acquired it, yet still lacked distinction.



RIGHT: In the mirror, an English horse painting by H. Hall and a ship painting, both circa 1850. Wallcovering from Brunschwig & Fils.



"It was terribly dark and depressing," recalls Browne, "but it somehow reminded me of Cornwall—those heavy stone-built manor houses with small, very deep windows."

The Burmans, a young, imaginative couple, had been living for four years in a rented house they heartily disliked. Judith Burman had read a newspaper story about an English designer who had settled in Washington, and she called him as soon as she and her husband found the house. There wasn't a stick of furniture in it, but the Burmans wanted an English country look, so they decided to give Browne a free hand.

The first changes were structural. A poky little entrance hall without a window was eliminated, and light

Flanking a 19th-century portrait in the upstairs sitting room are circa 1840 English coach prints. Furnishings from Browne's London workshop, including the sofa and chairs, "are made with down and horsehair and hardwood frames—things that last," he says.

On the slanted ceiling are caricatures by Spy and Ape from the British *Vanity Fair*. A Chippendale blind-fret games table and a 19th-century pedestal table with checkerboard top add to the clublike atmosphere. Draperies, sofa fabric and wallcovering, Clarence House.

RIGHT: "We felt Anthony would produce a comfortable look with elegant touches," says Lawrence Burman. In the master bedroom, French botanical engravings line a wall.

was introduced by tearing down a wall. Now the balustraded staircase comes right into the living room, as is often done in the smaller English country houses. Windows were widened. "I wanted it to be floral and sunny, bringing the garden into the house," says the designer. He has achieved his aim. It is hard to believe

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Art: The Boston School of Painters

Traditional Themes in a Patrician Spirit

TEXT BY ROBERT ROSENBLUM

WITHIN THE NATIONAL history of American painting, there are many subplots that have a particular city or region as their locale. We don't expect New York to look and feel like Los Angeles, and it's no surprise that their art looks different too. In fact, the muse of a specific American place casts a shadow on many artists. Philadelphia and its river left an indelible mark on the paintings of Thomas Eakins, and Georgia O'Keeffe is as unthinkable without New Mexico as Andrew Wyeth is without Maine.

Viewed from this vantage point, Boston looms large as a city whose venerable history gives its art a special flavor. It was there, after all, that John Singleton Copley became America's greatest Colonial portraitist, and his remote ancestral ghost lives on today in the Boston square that bears his name; and it was there, too, that the American belief in an aristocracy of taste and education that could survive the centuries had the longest life. Even today, Boston is often imagined as a time-capsule society that, because of its deep pre-Revolutionary roots, can almost provide a mythic equivalent of the Treasure Houses of Britain, conjuring up a world of elegant breeding and inherited wealth stubbornly resistant to the onslaught of modern times.

Such an image conforms closely to what is loosely referred to as the "Boston School," a group of painters working from the 1870s well into our own century. As their locus, they had the art school of the Boston Museum of Fine Arts, which, with a characteristic effort to perpetuate the city's cultural and patriotic past, opened to the public on the centenary day of American Independence, July 4, 1876, four years before the Metropolitan Museum opened in New York.

Against the welling tide of new immigrants and new industry, a circle of Boston artists practiced and preached a cult of beauty and refinement that would keep their canvases unpolluted by the vulgar facts of machinery and commerce or the shrill, avant-garde assaults of modernism. Their very names often evoked the triple-barreled, intimidating resonance of the Brahmin aristocracy—William McGregor Paxton, Lilla Cabot Perry, John Joseph Enneking, Edmund Charles Tarbell. And the presence of many women artists also



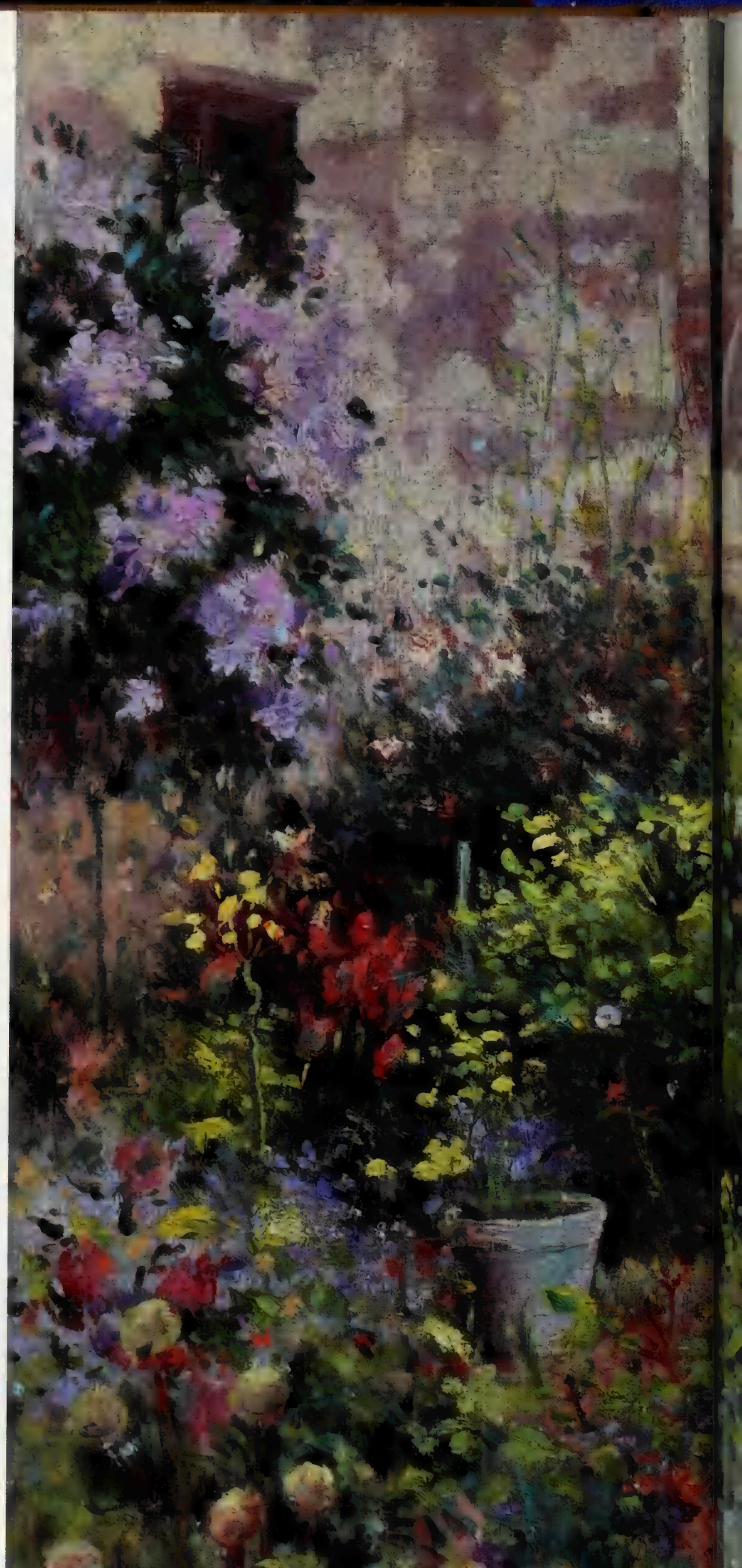
OPPOSITE: *Portrait of Thornton Coolidge as Baby*, Charles Hopkinson, circa 1909. Oil on canvas; 31" x 27". Hopkinson, whose first portrait commission was the poet e.e. cummings as a child, painted more than 800 portraits during his career—many of local Bostonians. Vose Galleries of Boston, Inc. RIGHT: *Spring Landscape*, John Joseph Enneking, circa 1900. Oil on canvas; 22" x 34". The prolific landscape artist Enneking imbues a countryside rendering with Impressionist colors, in contrast to the rich, dark tones used in his twilight forests. The Crane Collection, Boston.

ensured that high standards of propriety would be maintained.

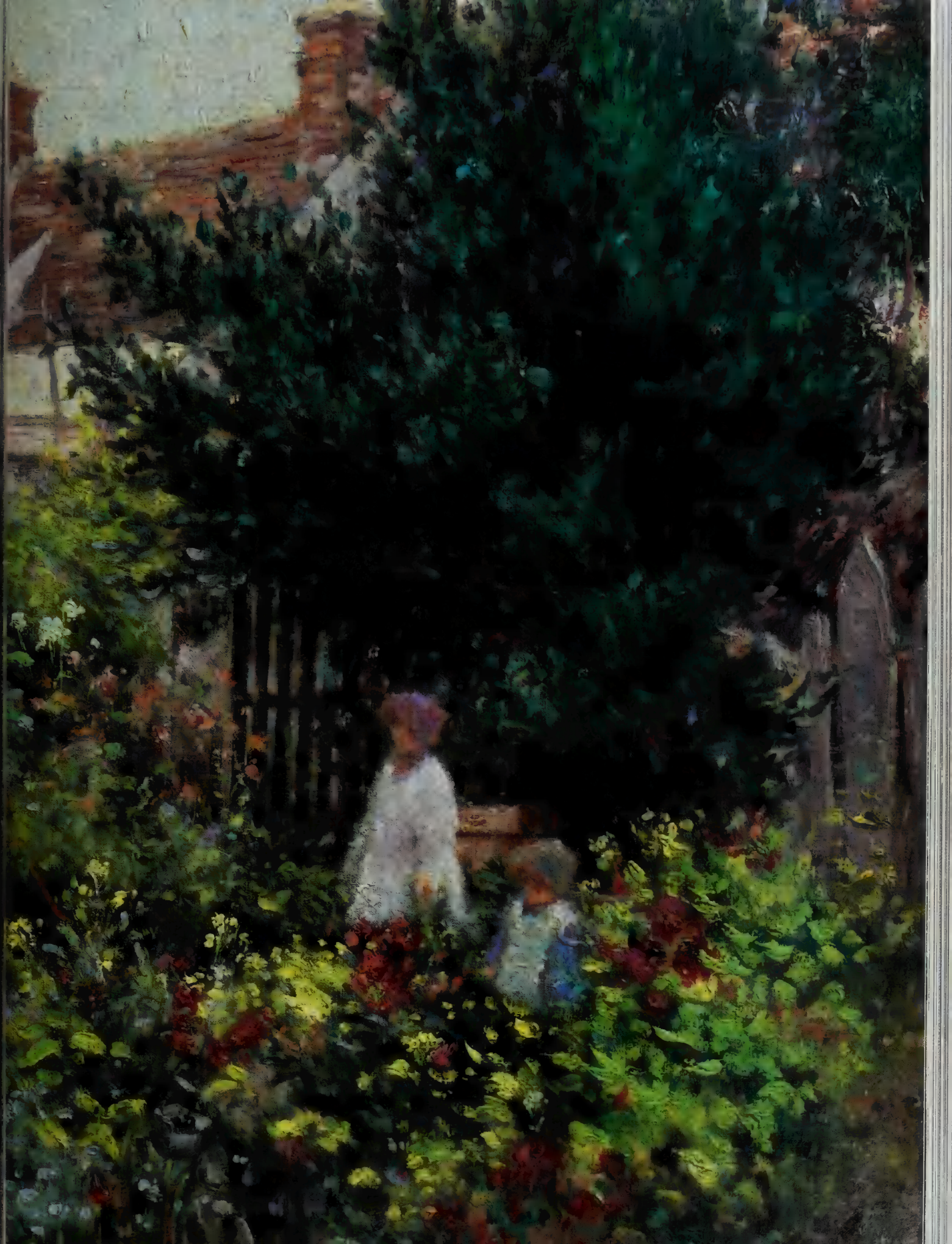
Typically, these canvases make us feel that we have entered the world of a Henry James novel, in which nuances of vision and psychological drama reverberate in a soft-spoken milieu where family money and manners are taken for granted and an ambiance of immaculate aesthetic order would find any suggestions of the grit of modern reality an embarrassing intrusion. In the portraiture of the Boston School, dominated by the frequent visits and commissions of the cosmopolitan John Singer Sargent, we feel that the descendants of the Spanish and the British royal dynasties, as painted by a Velázquez or a Gainsborough, have been transplanted to American soil.

And when we are permitted to glimpse what goes on inside these stately homes, the spirit of Vermeer and the exquisite arts and crafts of Japan hover about the scenes of fashionably dressed young women involved in the leisurely rituals of adjusting a new hat before a mirror, pouring tea, reading a letter, or drifting off into an untroubled reverie. Within these vignettes, all is of impeccable taste and refinement, whether in the placement of an Oriental screen or vase, or in the discreet interior decoration that reflects the Whistlerian tradition of opposing with understatement the late-Victorian glut of the grossest nouveau-riche bric-a-brac.

The most modest still lifes of the Boston School echo this taste, making us feel that the artists, before setting down to paint a pot of dahlias, must have taken a course in Japanese flower arrangement. And when these artists stepped out of doors, as they often did, they wore the blinders



A Walk in the Garden, Edward Wilbur Dean Hamilton, circa 1900. Oil on canvas; 18" x 22¼". The Boston School painters generally shied away from interpreting grand subjects, preferring instead to portray the commonplace scenes of their day-to-day surroundings. Spanierman Gallery, New York.



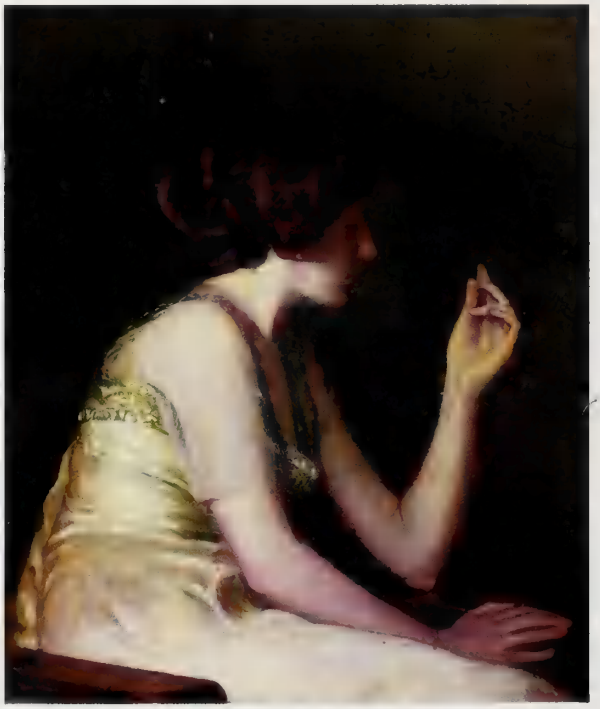


T-Wharf Basin, Boston, Arthur Clifton Goodwin, circa 1904. Oil on canvas; 29" x 36". The New Hampshire-born painter and pastelist, largely self-taught, began painting around 1900 and soon settled in Boston, where he painted its streets and harbors for almost two decades before moving to New York. Arvest Galleries, Inc., Boston.

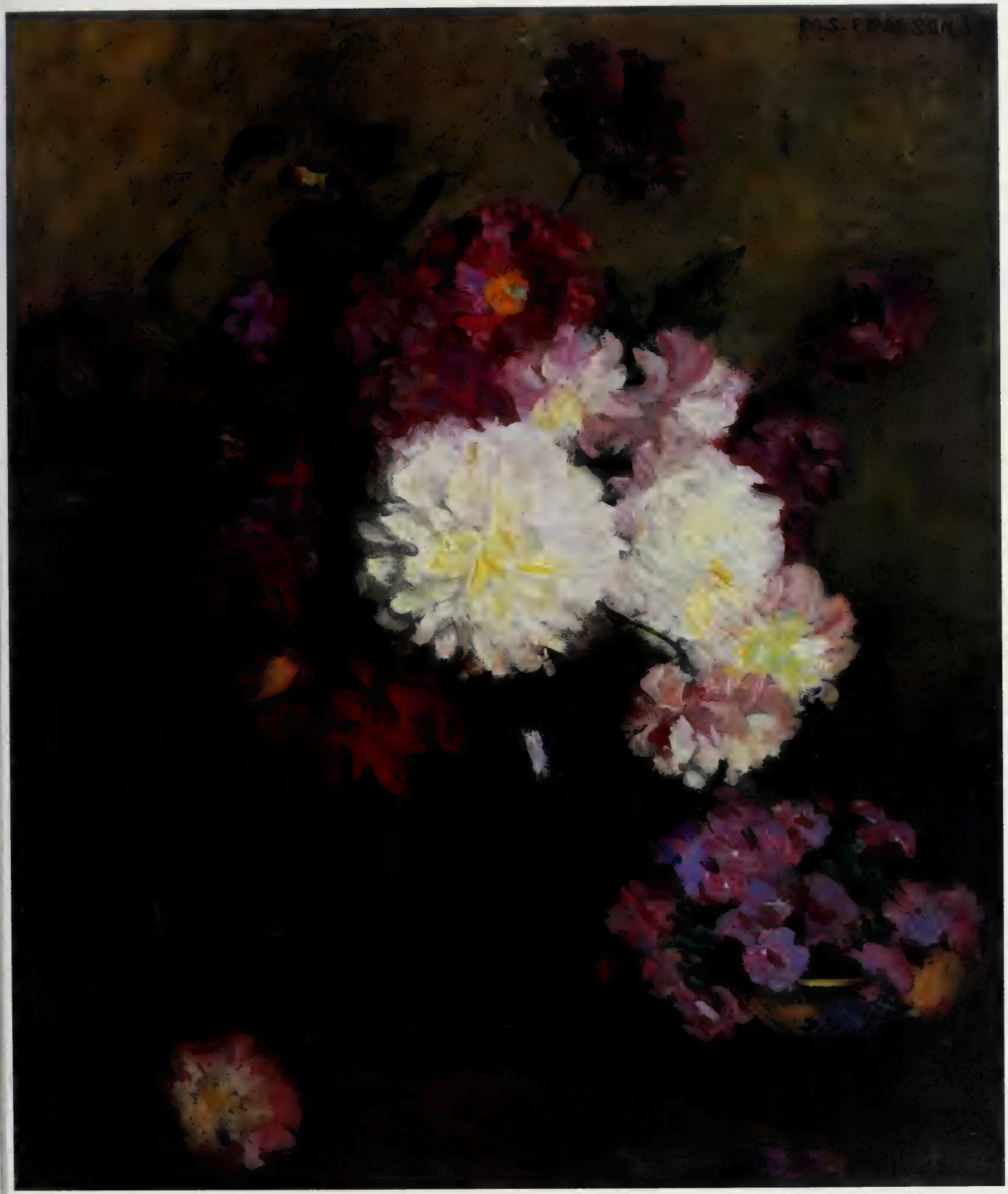
of an aesthete. Even when painting the wharves or the winter streets of Boston, they could mask such potentially glum realities by seeing them through elegant formulas applied earlier to Venice or to Paris. And when they left Boston proper, it was usually in a French Impressionist arcadia of sunlit gardens that they found refuge from the ugly truths of the slums and factories around them.

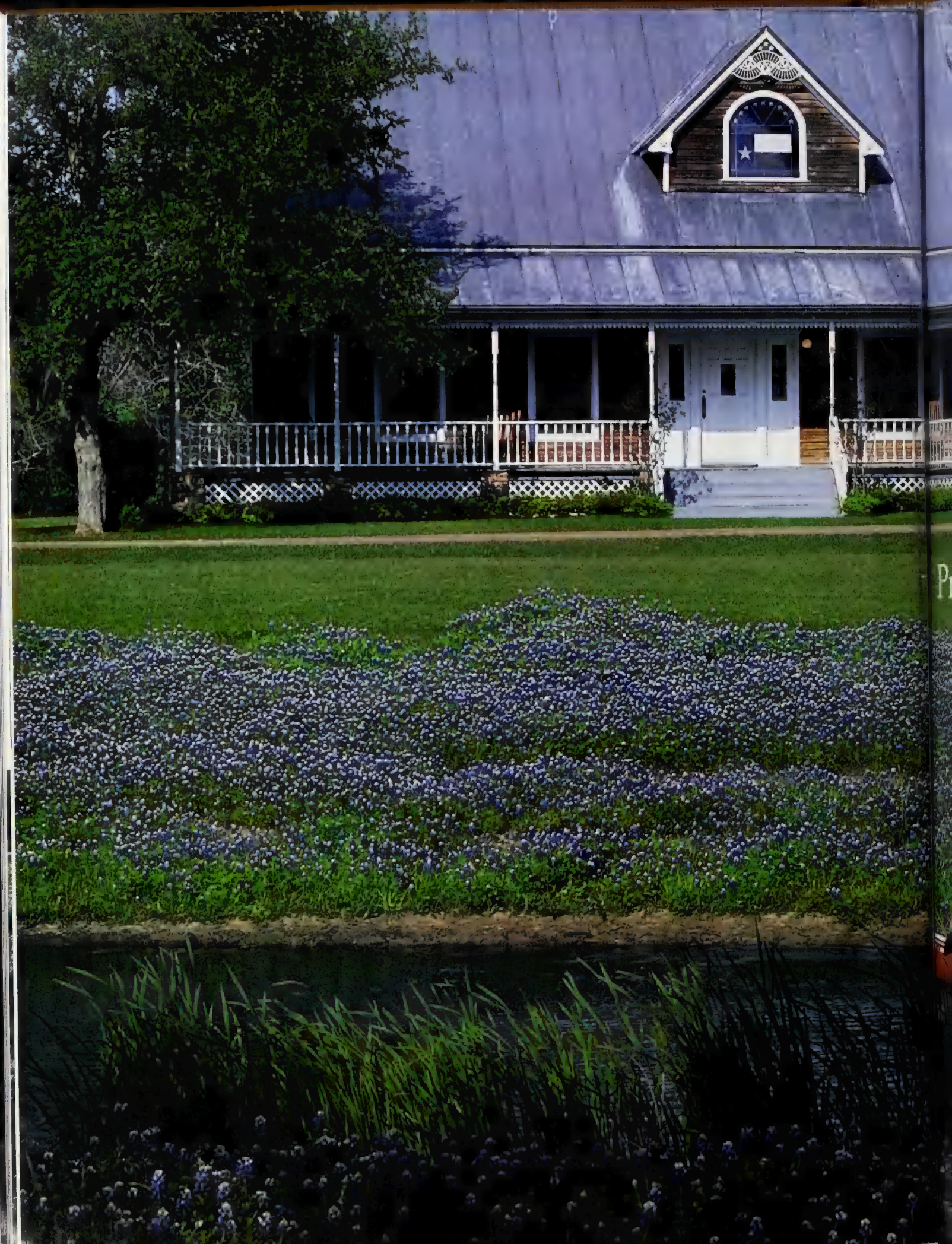
So strong was the Boston School's fortress of gentility and quiet beauty that we realize with a jolt how out of sync it was with the facts of art and life elsewhere, especially as measured by New York time. There, already in 1908, a group of energetic young painters called The Eight insisted on reckoning with the rowdy and vigorous truths of the new breed of low-down street people kept at bay by the Brahmin artists. And by early 1913, in the notorious Armory Show, the full force of European modernism, from Cézanne and Matisse to Picasso and Duchamp, was displayed to a wide audience that was alternately horrified and rejuvenated by this ferocious attack on tradition. Soon after, in the spring of 1913, the show was brought to Boston by (of all ironically named institutions for this role) the Copley Society and was seen in Copley Hall, where the unexpected politeness that greeted it amounted almost to willful indifference.

One year later, the First World War would change the world forever, but the Boston School survived unruffled well into the 1920s. Today, in our own period of late-twentieth-century nostalgia for an irretrievable historical past, the Boston School glows with a special poignancy, a Beacon Hill of painting that softly illuminates an endangered, perhaps extinct, American species. □



LEFT: *The Pearl,* Lilla Cabot Perry, circa 1920. Oil on canvas; 35½" x 25½". A contributor to the Boston School tradition of female portraiture, Lilla Perry also became an important conduit for relaying Monet's Impressionism to the Boston painters. Hirschl & Adler Galleries, New York. OPPOSITE: *Dahlia Still Life,* Marguerite Pearson, circa 1928. Oil on canvas; 26" x 22". Floral still lifes, a mainstay for many Boston School painters, stressed the flowers' brightness and fresh appearance over formal arrangement. Alfred J. Walker Fine Art, Boston.







Profiles: Denton A. Cooley, M.D.

TEXT BY RICHARD CONNIFF
PHOTOGRAPHY BY JOHN DOMINIS





By constantly refining existing techniques, inventing new procedures, and maintaining a coolness and precision under the most demanding conditions, Denton A. Cooley, M.D., has earned the approbation of his peers as the finest heart surgeon in the world. PRECEDING PAGES: Cool Acres, a 2,000-acre ranch near Houston, is where Cooley and his wife, Louise, go to "put the world in perspective," he says. The couple often canoe on "Lake Louise" with Atticus, their springer spaniel, named after the attorney in *To Kill a Mockingbird*. Cooley, who describes himself as "deeply Texan," designed the stained-glass state flag in the dormer window of the guesthouse. ABOVE: As a real estate investor, Cooley spends part of his time overseeing his business. "I never had a window in an office before. I've always been in a basement, or a cell like the one in the hospital," says Cooley, who is never far from the operating room—this office looks onto the Texas Heart Institute. LEFT: A heart sculpture in front of the hospital is dedicated to Cooley's parents.

THE MOOD IN operating room number one at the Texas Heart Institute in Houston is at ease, if not at rest. Denton A. Cooley, M.D., peers into the open heart of the day's first patient and, in a soft voice, trades comments with his resident about the sixteenth hole at a local golf course. The surgery proceeds without haste. The speed for which Cooley is famous is all in the steady, rhythmic character of his work and in the conscious avoidance of superfluous motion. Every graceful movement of his hands accomplishes some purpose.

"LBJ once said something," he remarks, about halfway through the operation. "He said, 'Hard work and honesty are no substitute for experience.' " There is no particular context for the remark. Maybe Cooley has been thinking about the five years his resident spent learning general surgery before coming here to specialize in the heart ("He's about seventy-five now," Cooley remarks). Or, more

likely, he has simply been watching his own hands, which please him with their practiced skill. Cooley, who is himself only sixty-six, has more surgical experience in those hands than any other heart surgeon in the world.

Despite having grown up in the common belief that merely touching the human heart was enough to stop it, Cooley has helped pioneer every important development of the open-heart era. As founder in 1962 of the Texas Heart Institute in St. Luke's Episcopal Hospital, he has participated in or supervised more than sixty thousand open-heart operations. He has also somehow found time to write six textbooks and contribute chapters to twenty others; his articles, many of them announcing medical



BELOW: Cooley, who worked on cars when he was young, compares early heart surgery to "changing a fan belt with the engine on." He performs about eight open-heart operations a day, and uses his office to eat lunch alone at his desk, meet with patients or take naps. RIGHT: The light box in his office is mostly occupied by photographs of friends and his eleven grandchildren, "but there's space available for a chest X-ray or two," Cooley says.











TOP LEFT: The couple's Houston house is set back on a quiet residential street, where three of their daughters also live. TOP RIGHT: "If I've gained three or four pounds, I'll fast. Fasting is good for your soul," says Cooley, who plays tennis and golf regularly with his wife. ABOVE LEFT: "Over the years we've bought mostly Early American or pre-Victorian furniture," says Cooley, who enjoys being surrounded by memorabilia. On the living room wall is a painting of his grandfather's house in a Houston suburb, the Houston Heights, that he founded in the 1890s. "It was called the Heights because it's twenty-three feet above the level of downtown Houston," Cooley says. ABOVE RIGHT: His study is filled with numerous awards and trophies, inspirational poems and photographs from such prominent patients as President Giani Zail Singh of India, King Hussein of Jordan and Alexander Haig.

Above all, Denton Cooley wants to secure the reputation of the Texas Heart Institute as the world leader in clinical surgery, research and education.

firsts, run to some thirteen volumes.

Among other accomplishments, Cooley has devised the first treatments for a variety of congenital heart defects in children, improvised the first removal of an aneurysm (an often-fatal weakening of the arterial wall, which other surgeons would not touch), performed the first successful human heart transplant in this country and implanted the first artificial heart in the world. The surgical instruments, valves, grafts and dressings—as well as techniques—that other surgeons use often have his name on them.

Beyond experience, though, what makes Cooley and his hands interesting is an underlying sense of style in an arena where concern with style might seem extraneous—even perhaps vaguely sacrilegious. He has been likened to Hemingway, and the comparison pleases Cooley, who sees himself as a man of action, one who has chosen conciseness and simplicity for his technique, and has aimed for grace under pressure.

Cooley himself is a curious mix of modesty and ego. With a lot of his medical firsts, he says, "If I hadn't done them, somebody else would have a couple of months later." But he is also unabashedly determined to be the best and takes such ingenuous pleasure in his accomplishments that it is easy to like him for his success. Cooley is not above pointing out, midway through an aorta bypass, that the replacement part comes in a box labeled "Cooley Double Velour."

In truth, Denton Cooley has almost nothing to be modest about. His work has earned him honors from around the world, including this country's highest civilian award, the Presidential Medal of Freedom. He has also made himself one of the wealthiest men in Texas, largely through shrewd real estate investments. (He has a staff of eleven to supervise his business interests, in addition to the twenty people who work with him in his medical practice.) He and his wife, Louise, have a house in Houston's best neighborhood, and three of their daughters have houses on the same street. Their eleven grandchildren often join them at their two-thousand-acre ranch on the Brazos River.

The Cooleys are the single largest contributors to St. Luke's Episcopal Hospital and the Texas Heart Institute, which Cooley regards as his life's work. Houston itself has been the other object of their philanthropies, which do not always follow predictable lines. They have been active on behalf of the city's theater and ballet companies, but they also built an animal hospital at the city zoo.

The Cooleys have also endowed university professorships (his at the University of Texas, hers at William and Mary) and given a recreation center to Johns Hopkins Medical School, where Cooley had the good fortune to be in training just as heart surgery got off the ground. The center comes out of the Cooleys' common interest in sports. Louise Cooley often starts her day with a 6:30 A.M. exercise class, and they both play tennis and golf. He was a college basketball star, and at Johns Hopkins he sealed his relationship with his mentor, Alfred Blalock, when he skipped Blalock's clinic one day to play tennis. Blalock, one of the great early heart surgeons, caught him and challenged him to a Ping-Pong match. Cooley was too competitive to throw the games, but their subsequent friendship taught him valuable lessons not just in surgery but in graciousness.

Though Cooley's loyalties—notably to family and to Texas—are intense, his life is to a remarkable degree his work. He is at the office from 6:30 A.M. till 8:30 P.M. five days a week, plus half of Saturday. Some nights he carries paperwork home to his study, where a quote from Longfellow is displayed: "The heights by great men reached and kept/Were not obtained by sudden flight/But, they, while their companions slept,/Were toiling upward in the night."

Louise Cooley says she is at ease with the demands of his work. Her father was a surgeon, and she was head nurse on the surgical floor at Johns Hopkins when she and Cooley met. She recalls a senior doctor there saying that Cooley was "one in a century"; it is a sustaining thought. She also recalls that when their daughters



As honorary chairman of last February's annual Heart Ball, Denton Cooley was presented with an award for distinguished service by the Houston guild of the American Heart Association.



right hand perform a quick dance, the index finger guides the knot gently down, and the hand turns to the next suture as if to a new partner.

Cooley works in an assembly-line fashion, letting younger surgeons open and close and reserving the more delicate work for himself. He is unflappable, especially at what ought to be moments of high tension. Having watched some surgeons storm and shout, he has consciously chosen equanimity. Cooley's style is partly a product of necessity. Early life-support equipment tended to damage blood cells, so a quick open-heart operation was generally better for the patient than a slow one. By choosing conciseness and suppressing emotion, he made himself the quickest. In the early days it gratified his competitive instincts to perform a mitral valve replacement in fifteen minutes when other surgeons needed an hour. Even now, his most satisfying cases—apart from children—are

LEFT: At the ranch, the dining table in the guesthouse is set with bluebonnet-patterned plates, inspired by surrounding fields planted with the state flower. BELOW: A sweeping view down to the Brazos River forms the backdrop for the Cooleys' own living room, which is furnished with a settle, a three-legged turned chair and an 18th-century spinning wheel.

were growing up, Cooley never missed their recitals, school plays and other occasions. "He has an ability to change gears," she says. "And he's considerate." Cooley himself recalls coming home after a full day's work and practicing surgical exercises inside a shoebox. "Tell me, Denton," Blalock once inquired. "Can you still knot a suture inside a matchbox?" Cooley replied, "With either hand."

That combination of discipline and self-confidence has given his surgery an almost aesthetic refinement. Near the end of a mitral valve replacement, for example, he must knot a succession of more than twenty sutures, which fan out from the heart like puppet strings. At each suture, the thumb and middle finger of Cooley's



those that other surgeons have refused as inoperable.

Experience—the knowledge in his hands, and in his mind, of exactly where he is at the moment and where he must go from there—partly explains Cooley's remarkable inventiveness and his ability to improvise. He has little regard for what others say cannot be done. Not long ago, having removed a faulty valve from a patient's heart, he found that the surrounding tissue was too calcified to take the replacement. But the patient could not leave the table alive without it. Another surgeon might have set to work cleaning the calcified tissue and might well have destroyed the heart. Instead, Cooley took a piece of synthetic grafting material and sewed a skirt onto the valve, then used this skirt to reach healthier tissue, where he stitched the whole assem-

continued on page 246

ABOVE: Three generations of the family gathered recently following the christening of granddaughter Mary Fraley Plumb, seated on Cooley's lap. Behind Denton and Louise Cooley are two of their daughters, Susan Cooley Plumb (left) and Mary Cooley Walker, with their children. BELOW: A vintage caboose on railroad tracks and a 75-year-old post office from the nearby village of Orchard were moved to the ranch and converted into playhouses for the Cooleys' grandchildren. "I bought the caboose for $600 and had to pay $10,000 to have it moved here," says Cooley.



ABOVE: A Jamaican cottage set high above Montego Bay is the winter retreat of Rose Marie Bogley. Animal paintings by Mrs. Bogley add color to the loggia running the length of the house. RIGHT: Columns with metal palm-leaf capitals—"creating a tropical Hansel-and-Gretel look," says Mrs. Bogley—flank the front door, which bears an English brass knocker.



"IN THE 1950S Round Hill was *the* jet-set place in the world," says Rose Marie Bogley. "It's not that anymore." But if the jet set has moved on, the Jamaican retreat on Montego Bay's western edge still thrives undiminished, a bastion of beauty and repose.

The Bogley cottage looks out on the azure Caribbean from the middle level of a three-tiered hillside garden. One path leads upward through a lava rock garden to the vehicular entrance; another curves down to a seventy-foot kidney-shaped swimming pool. The house and pool are entirely framed and bedecked by carefully tended tropical plants and bougain-



The entrance hall exhibits a collection of shells gathered from local waters.

Jamaican Cadence

Rose Marie Bogley's Cottage Above Montego Bay

TEXT BY JAMES S. WAMSLEY

PHOTOGRAPHY BY LISL DENNIS



LEFT: A Spanish tin lantern hangs in the drawing room, which has one completely shuttered side. Rastafarians created the handmade hemp rugs. Indian carved-wood elephant head

BELOW: "Although the house is very informal in every respect, I like to set a beautiful table," says Rose Marie Bogley. The dining pavilion, "a true gazebo," is a separate building at the end of the loggia. Waterford crystal,



"I didn't want anything formal. It's an island, after all—you should be casual."

villea, set amid limestone and lava.

Rose Marie Bogley came to Round Hill for the first time in 1961, on her honeymoon. She returned in 1975 as a widow, and bought a cottage that was "totally overgrown." She gives credit to her landscape architect, Paul Methuen, for restoring the one-and-a-half-acre garden to its present sophistication. As for the house, which also required major attention, she took personal command. "Even the woodwork had to be scraped and refinished. It had been painted black," she says. Her decorating plan called for restraint. "Other than my

own paintings of jungle animals, I didn't use a lot of color. And I didn't want anything formal. It's an island, after all—you should be casual."

The entrance opens onto an orange-walled central hall leading to the rear of the cottage, which faces the ocean. There, a cobblestone loggia traverses the length of the house, connecting everything. To one side is the master bedroom, dominated by a tall mahogany four-poster made locally to the owner's specifications. "Most of the furniture was handmade in Jamaica, as were the rugs and fabrics. The best craftsmen are up in the mountains," says Mrs. Bogley. Rastafarians made the hemp rugs, and the fabrics, while loomed in Haiti, were hand-screened in Jamaica.

At the far end of the house is a room that must rank among the Caribbean's best private havens: the Bogley drawing room, more precisely an elongated open pavilion some fifty feet in length. Extending toward the sea from the rest of the house, it opens on three sides to welcome the ocean breezes and views.

The composition is balanced by the dining room, which—entirely detached from the house—is a true gazebo. There, juxtaposed with elements of island informality, are the house's most formal touches: elegant china, crystal and other accessories, varied





OPPOSITE: The drawing room is punctuated with an English-style games table and pair of enameled pineapple-splat chairs handmade on the island. The room, which is open on three sides, is paneled in the native mahoe.

regularly from a bountiful reserve.

The walkway to the pool curves down through masses of blooming plants. When she first arrived, Rose Marie Bogley found her abilities as a muralist challenged by one wall of her poolside cabana. An earlier owner had depicted a shark chasing a female swimmer. Mrs. Bogley shudders in recollection. She replaced the scene with her own animal creations, images of a peaceable kingdom.

The owner spends two or three months at Round Hill each winter, savoring the total change from life at her Virginia home. "I sleep, read a book a day, paint for a couple of hours and swim," she explains. "It isn't a place for a lot of activity. The climate is enervating, but the Jamaican ambiance is so marvelous. You



RIGHT: "I have tried to use as many of the local crafts as possible," says Rose Marie Bogley. Most hand-screened fabrics, rugs and furnishings, including the master bed, are Jamaican.

just get into the island pace, which is very, very slow.

"One thing I especially like is that the phones never work," Rose Marie Bogley observes. "The lights and water are off half the time too. You learn to light a candle before you get in the tub. It's quite romantic." She is unfailingly cheerful about such shortcomings, turning them to positives.

"For cocktail parties I light about two hundred candles," she says. "Guests from the States are asked to bring a bottle of Scotch, a bottle of what they drink, and a box of candles." Power failures elsewhere can't possibly be so enjoyable.□



RIGHT: Coral, colorful hibiscus and bougainvillea fill the drawing room. The furnishings were kept simple in order not to detract from views of the luxuriant grounds and the bay.





COURTESY CALUMET FARM

The Art of Count Bernard de Clavière d'Hust

Contemporary Paintings of Horses

TEXT BY CATHERINE STYLES-MCLEOD

Horseman and artist Count Bernard de Clavière d'Hust gives artistic expression to a range of themes, among them his childhood love for horses and dogs, the first subjects he drew as a youth. OPPOSITE: *Ansata Ibn Sudan*, 1986. Oil on canvas; 50″ x 38″. A prized Egyptian Arabian stallion, owned by Mr. and Mrs. Donald Forbis, is shown in traditional stance.

ABOVE: *Royal Entrance and Her Foal by J. O. Tobin*, 1984. Oil on canvas; 38″ x 45″. In one of many commissions extended to de Clavière by J. T. Lundy in 1984–86, Royal Entrance and Royal Fuss are depicted on the grounds of Calumet Farm, the Lexington, Kentucky Thoroughbred breeding and racing facility renowned for its eight Kentucky Derby winners.





French Huntsman Going to the Meet with Two Horses in Hand, 1981. Oil on canvas; 38" x 50". Reminiscent of the 19th century's lively sporting prints, cantering steeds are silhouetted against a plain background with a low horizon.

"WE TALK ABOUT HORSES as though we knew them. But what is a horse? Adventure. Power. Escape. And what would human destiny have been without it? It has provided us with transport, been slaughtered in our wars. It is sport, entertainment, conquest, friendship. Human beings don't deserve the nobility of the horse. It's part of the human unconscious: the unknown. It lives on the edge of our dreams."

Count Bernard de Clavière d'Hust is speaking. In the eighteenth century, one of the finest *animaliers* who ever lived, George Stubbs, was content to be referred to as "Mr. Stubbs, the horse painter." Today Count Bernard de Clavière wishes for no greater happiness than to be known simply as "de Clavière, the painter."

Childhood memories lead him back to the years of World War II. His

"My art is not based on color but on luminosity and shadow. Elimination of the nonessential. Color is the last thing to think about. What I want is the spirit."

father, a fighter pilot, was killed at the age of twenty-nine. The little boy grew up with his mother and cousins at Château de Noailles, an uncle's property in the Limousin region of France. Life was basic and luxurious at the same time. "The luxury was in the surroundings, but there was no waste," says de Clavière. "Everything came from the earth. We kept candle ends, bits of string. Even the cooking oil was pressed from our own walnut harvest. No scrap of bread was ever thrown away."

All motorized vehicles had been

requisitioned, so when he was six years old he would help drive a horse and cart to the nearest village. At the same age he decided to ride and, since adult permission was unlikely, enlisted the support of a playmate. "He led the cart horse under an apple tree, I clambered up into the branches, let go and dropped onto its extremely broad back. There was a bridle but no saddle. My friend administered a brisk slap and we were off."

Later, when life returned to normal after the war, Paris appeared



COURTESY MR. AND MRS. BROWNLEE B. CURREY, JR.

RIGHT: *Miss Frances Currey*, 1979. Oil on canvas; 45" x 38". De Clavière paints his young subject astride her favorite pony, Gwyned Silver Seal. BELOW: *Mr. and Mrs. Edmund Vestey, Masters of the Puckeridge and Thurlow Hunt, and Eight Favorite Hounds*, 1986. Oil on canvas; 55" x 70". The Vesteys are portrayed in traditional hunting regalia on their Essex estate.

OPPOSITE: *Burmese and Smoky with Windsor Castle in the Distance*, 1984. Oil on canvas; 40" x 30". Commissioned by the French government as an official gift to the queen of England, de Clavière's painting was presented by President François Mitterrand to Queen Elizabeth II on the occasion of a 1984 state visit.



COURTESY MR. AND MRS. EDMUND VESTEY







COURTESY H. E. FITZGIBBONS ESQ.

terrible to a young man brought up in the best traditions of France to be intellectually and socially at ease, but who was by nature and choice a solitary idealist. The mondaine receptions seemed claustrophobic, the aristocratic young ladies vapid in comparison with the "real" people he had known. He longed for the rhythms of the countryside. "When I want an opinion," he says, "I still turn to the so-called unsophisticated: people who work with stone or wood or on the soil, who look deeply and speak sparingly." He sometimes builds his own cases to export his paintings, for the sheer joy of handling the timber, "the way I built tree huts when I was a boy."

He had developed into an exceptional athlete, especially skilled at riding, shooting, swimming and hunting, in the tradition of his grandfather the count de Puysegur, who had one of the most famous hunts in France, sporting the colors white and magenta in honor of Marie Antoinette. Nevertheless, de Claviére felt drawn to the arts and for a brief pe-

Andalusian Horse, 1981. Oil on canvas; 38" x 45". A spirited rendering—part of a series capturing different breeds in trotting poses—echoes the equines of Géricault, who also outlined his horses against somber backgrounds.

riod wanted to become a concert pianist. Realizing that he had made the decision too late to make up for lost time, he followed another family tradition and joined the army, serving in his grandfather's old regiment.

Animals, especially horses and dogs, remained a passion. For some years he bred English pointers. He rode daily, becoming a show jumper, three-day eventer and rider in dressage. "I knew animal anatomy quite well; I wanted to paint animals but I had to find a technique," he says. "I went to an academy and fled, horrified. But a horse which meant a great deal to me died, and I persisted."

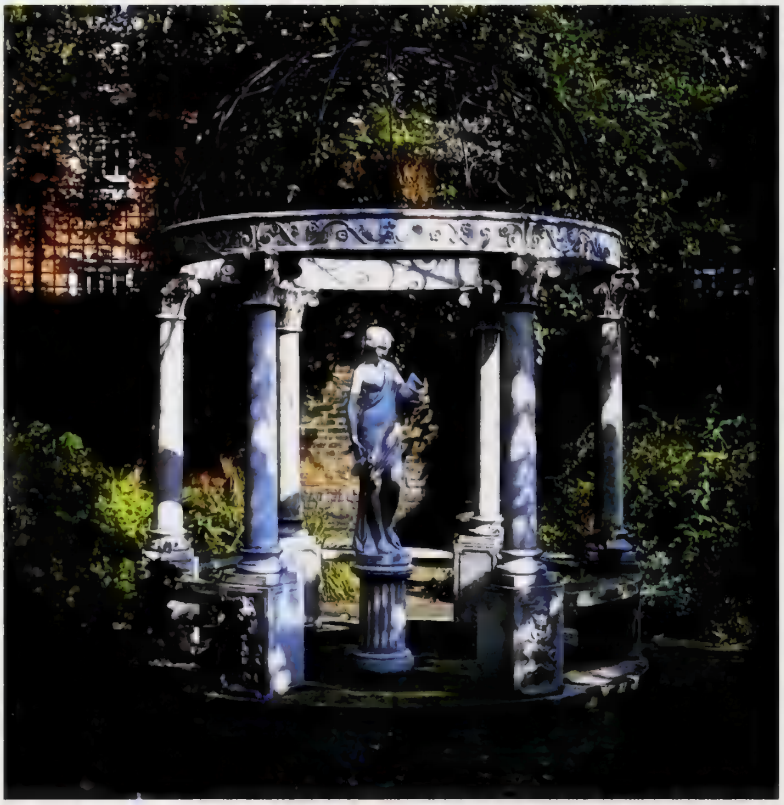
His first major commission was painting the Standardbred world

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Orientalist Opulence in Belgravia

The London Residence of Princess Firyal of Jordan

INTERIOR DESIGN BY RENZO MONGIARDINO
TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY DERRY MOORE



WHAT COULD EXEMPLIFY the eclectic, lush, fanciful currents of today's taste better than an Italian designer's getting together with a Jordanian princess in London, to do an Oriental dream of a house whose chief glory is a Georgian stable turned into something like an Indian watercolor?

The designer, as one might expect, is Renzo Mongiardino, the world's grand master of *faux* but not fraud, whom Princess Firyal of Jordan chose for his "loud and clear theatricality."

The house combines two early- to middle-nineteenth-century buildings united by a ramplike hall. The second, with high *oeil-de-boeuf* windows, had been the stable of the first house; it was turned into a ballroom fitted with two balconies "suitable for orchestras," as Princess Firyal puts it. The unusual layout "had its secrets and its charm," but before she came to Mongiardino, she felt the interiors had been "stripped of all mystique."

"You're a beautiful Oriental woman," Mongiardino recalls having replied. "Why not an Orientalist house? It's right for England. It's in the culture. It's Brighton!"

Princess Firyal already had a number of Orientalist paintings, and Mongiardino advised her to acquire more. With the paintings as a binding element, Mongiardino began the project, immediately bringing to it his unusual combination of free imagination and tight organization—along with his renowned attention to hand-worked detail.

"Hand workers," Mongiardino flatly declares, "interest me more than high society." A team of skilled artisans was dispatched from Italy to install hand-painted and -stenciled fabrics and to apply every detail, down to the little *faux-marbre* wall lamps Mongiardino designed and had made for a corner of the hall.

None of this happened, though,

ABOVE: A *tempietto* graces the small garden of Princess Firyal of Jordan's London house. OPPOSITE: Antiques and Orientalist paintings fill the opulent interiors designed by Renzo Mongiardino. The grand salon, with silk panels high on the walls—an effect inspired by an 18th-century Indian watercolor—holds a George III mirror and rock-crystal chandeliers.





Richly colored velvet, embroidered and appliquéd, covers the walls of the dining room, highlighted by an 18th-century English fireplace with *pietre dure* insets and a collection of 18th-century famille rose porcelain. A set of gilded wicker chairs adds bright accents.

before Mongiardino had created and painted with his own hands a dollhouse version of his fantasies.

"When you sit down with Mongiardino," the princess says, "you talk about something other than the project—the weather, art or anything out of his vast culture—and slowly his dream, the room, comes together."

"I'm not capable of working unless I feel the climate," Mongiardino elaborates. "In this case I took into account someone who loves to have people around her, someone around whom you could build a festive mood."

The pièce de résistance, the grand salon, is festive in the way it recalls the setting for a ball or a masque. The inspiration, Mongiardino explains, was an eighteenth-century Indian watercolor. But typical of his legerdemain, there is nothing Indian in the room. The poetry of the salon, in which the feeling of entering another world is exaggerated by a descending stairway, begins with the walls.

They are composed of Orientalist paintings and hand-printed silk panels of Mongiardino's design. The balconies were removed, and behind the panels two little rooms were created, with false windows to match the real ones on the other walls of the salon. A fireplace was installed, as well as eighteenth-century Italian marble obelisks, a pair of eighteenth-century



The sitting room's gilt-bronze fireplace, designed by Mongiardino, is flanked by a pair of circa 1685 English chairs. Paisley appliqué on silk velvet provides a backdrop for *An Intercepted Correspondence, Cairo* by J. F. Lewis. Bookcases are *faux*-tortoiseshell. Sofa, Mallet.

French rock-crystal chandeliers and a George III gilt mirror.

Mongiardino's spirit ranges all through the house. It is in the small salon off the "Indian" one, "a military tent," as he calls it, where a luminous painting of Jerusalem stands out amid lush folds of silk. It's there, too, in a Victorian water closet, hidden behind a mirror in the hall, where walls are covered in a fabric Mongiardino designed for Prince Stanislas Radziwill's English country house thirty years ago, and which he bought back when the house was sold.

In the intimate dining area, set in a bay window at the end of the formal dining room, which has green velvet appliquéd walls and gilded wicker chairs, the tent motif returns: "a construction within a construction," as Mongiardino describes it.

"I never do an epoch," he states. "I have a lot of respect for architecture and proportions but less for style. It's a liberty the ancients took." After all, he points out, Leon Battista Alberti, the pioneer of Renaissance architecture, mixed Greek and Roman elements with Oriental. "Modern," Mongiardino adds, "has the effect of a 'project' even when it's finished."

Whereas for Mongiardino the greatest compliment paid his work is when people say, "It looks as though it's always been there."□

"I never do an epoch. I have a lot of respect for architecture and proportions but less for style," says Renzo Mongiardino.



RIGHT: An early-19th-century de Dreux painting and *faux-marbre* wall lamps hang above a carved and gilded Louis XV-style console and an array of delft vases and cachepots. The lower wall is covered in 19th-century Chinese Export silk. BELOW: "The small salon was draped with bold striped silks to create a military tent," says Mongiardino. An 1886 panoramic painting of Jerusalem appears "like a window" behind the sofa. A 19th-century bronze stands on the Louis XV-style lacquer side table.



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I tended while it hovered nigh,
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– THOMAS HARDY

There's a very modern palette at work in the oak-panelled library of the late nineteenth century Manhattan brownstone shown here. (The key clues to its modernity are the slightly off-center hues and the unexpected harmonies.) Yet all the elements—fabrics, wallcovering and carpet—have their design roots deep in the past and, more specifically, deep in a past that has been carefully nurtured, preserved and maintained.

Fitzhugh Border from a mug in Virginia's Woodlawn Plantation; *Normandy Tea Chest* wallcovering from the Woodrow Wilson House.



Preservationism—the knowledgeable and professional interest in maintaining the artifacts of America's historic past—is a relatively late-day phenomenon dating to the 1850's and Pamela Cunningham's determined efforts to "save" a rapidly deteriorating Mount Vernon. However, in recent years it has become an ever-more important and accelerating popular movement.



Oversize platter, a gift to President Wilson from the people of Normandy, basis for loveseat fabric, photo, opposite.

In 1949, The National Trust for Historic Preservation was chartered by Congress to encourage the public to participate in the preservation of America's history and culture. (Nationwide there are currently a total of seventeen historic properties owned by The Trust.) Schumacher's National Trust Collection features a wide variety of decorative accessories all based on details garnered from over a dozen of the celebrated Trust properties.

In the inviting library designed by C. Dudley Brown & Associates of Washington, D.C. (Brown has served as a design consultant for the Trust), the main star is the loveseat, its glazed *Brittany Faience* chintz patterned with flora and fauna borrowed from a platter in the Woodrow Wilson House Museum in Washington; from there, too, are the *Chinese Strie* of the ottoman and the draperies and the *Normandy Tea Chest* wallcovering. The *Fitzhugh Border* comes from a mug at Virginia's Woodlawn Plantation. *Filoli Tapestry,* on the pull-up chair and *Casa Amesti,* the table cover, both derive from period documents in the California mansions after which they are named.

The needlepoint rug features petit point floral motifs surrounding the medallion and is a prime example of Schumacher's painstaking collection of needlepoint from all over the world; a number of the exclusive designs are interpreted from such Trust house museums as Cliveden in Philadelphia and Decatur House in Washington.

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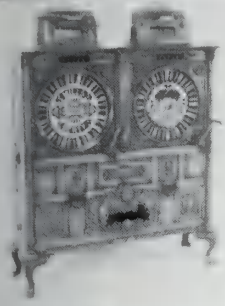
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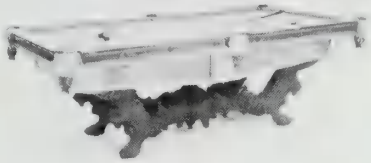
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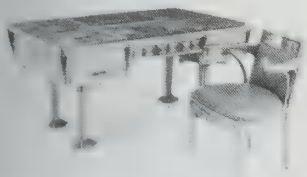
72" Raised Panel Mahogany
Rolltop with Full Interior



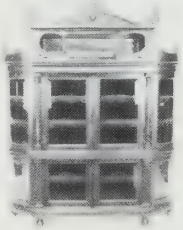
Inlaid Art Nouveau Vitrine
by Emile Galle'



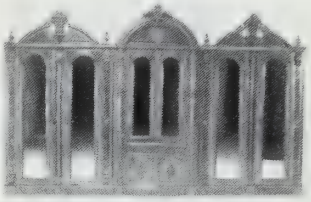
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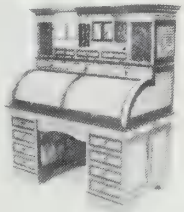
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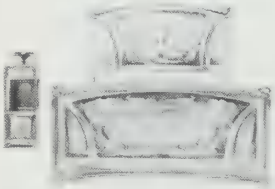
7 pc. Herter Bros. Parlour Set
(2 chairs not shown)
and Marble Top Coffee Table



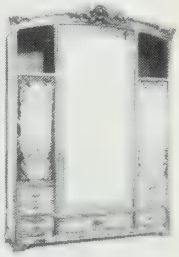
Completely Inlaid Far-Eastern
Cylinder Desk

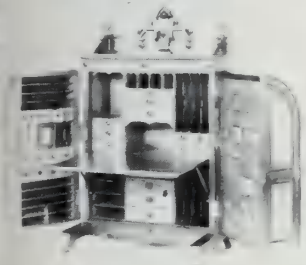


Louis XV Bombe'
China/Display Cabinet

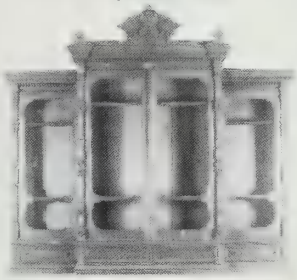


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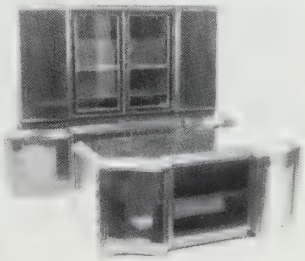
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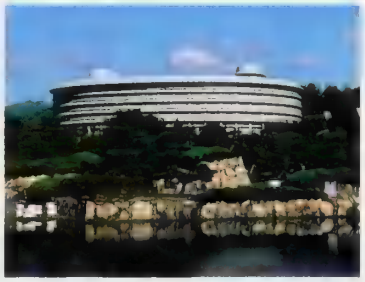
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Designer's Residence on the Thames
continued from page 116

unpretentious life to the brethren.

Financial difficulties intruded on this gentle life, and in 1774 Lindsey House was sold to speculators, who divided the interiors. But at least the house survived.

Since then the biggest change has been the nineteenth-century addition of a bay window in the dining room, which does nothing at all for the fine eighteenth-century façade but does a great deal for John Stefanidis' magnificent view up the Thames.

Those large windows catch the sparkle of the river by day, the lights of the passing boats by night, the glitter at twilight. In spring the white blossoms of a cherry tree filter light as through a curtain of lace; in winter the dark waters reflect the grays of ancient pewter.

Everyone is drawn to that view, even the designer's dogs, Bundi and Hades, who perch on their own stool to watch the barges moored below like bright toys. For himself, John Stefanidis has built a wide window seat. It is a fine place to sit, to read, to have tea, to waste time endlessly enjoying the view.

This is a dining room with a double life: splendid by night, when the round tables are set for dinner; a comfortable sitting room by day, when those tables are heaped with books and folios.

Inside the folios are photographs and sketches from the designer's travels—a chair seen in an Istanbul café, fabric in a Florentine painting, a planter in an Italian painting. The pattern on a Bukhara embroidery becomes a stenciled wall pattern; a gallery seen in a Roman palazzo becomes an ornate cupboard.

He sees beyond English shores, and quite rightly, for he is an international man. Born in Alexandria, he takes pleasure in claiming the sphinx as the earliest influence on him as a designer. He went to Oxford University, has lived in Greece and Italy and is now firmly at home in London. He has a great fondness for London. "Even the rain seems exotic when you've grown up at the foot of the pyramids," he says.



Antonio Canova's bust of Helen of Troy, circa 1816, creates a mood of serenity in the entrance hall. The window overlooks the garden.

There have been many famous residents of Lindsey House: the engineers Brunel, father and son; painter James McNeill Whistler; writer Hilaire Belloc; Irish critic and collector Sir Hugh Lane. The latter added the marble floor and columns in the hall, and oak paneling as a background for his famous art collection. He commissioned Gertrude Jekyll and Sir Edwin Lutyens to design the garden. Jekyll's plan and Lutyens's niches and colonnade are still there. The garden speaks of their famous partnership even today.

John Stefanidis has replaced stone sculptures with ivy that grows over metal armatures to form the figures of a pair of monkeys on pedestals. They are funny, they are appropriate, and they are in the tradition of the enormous affection that so many have felt for Lindsey House. □

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SCULPTURAL STRENGTHS

The B. Gerald Cantors in Manhattan
continued from page 123

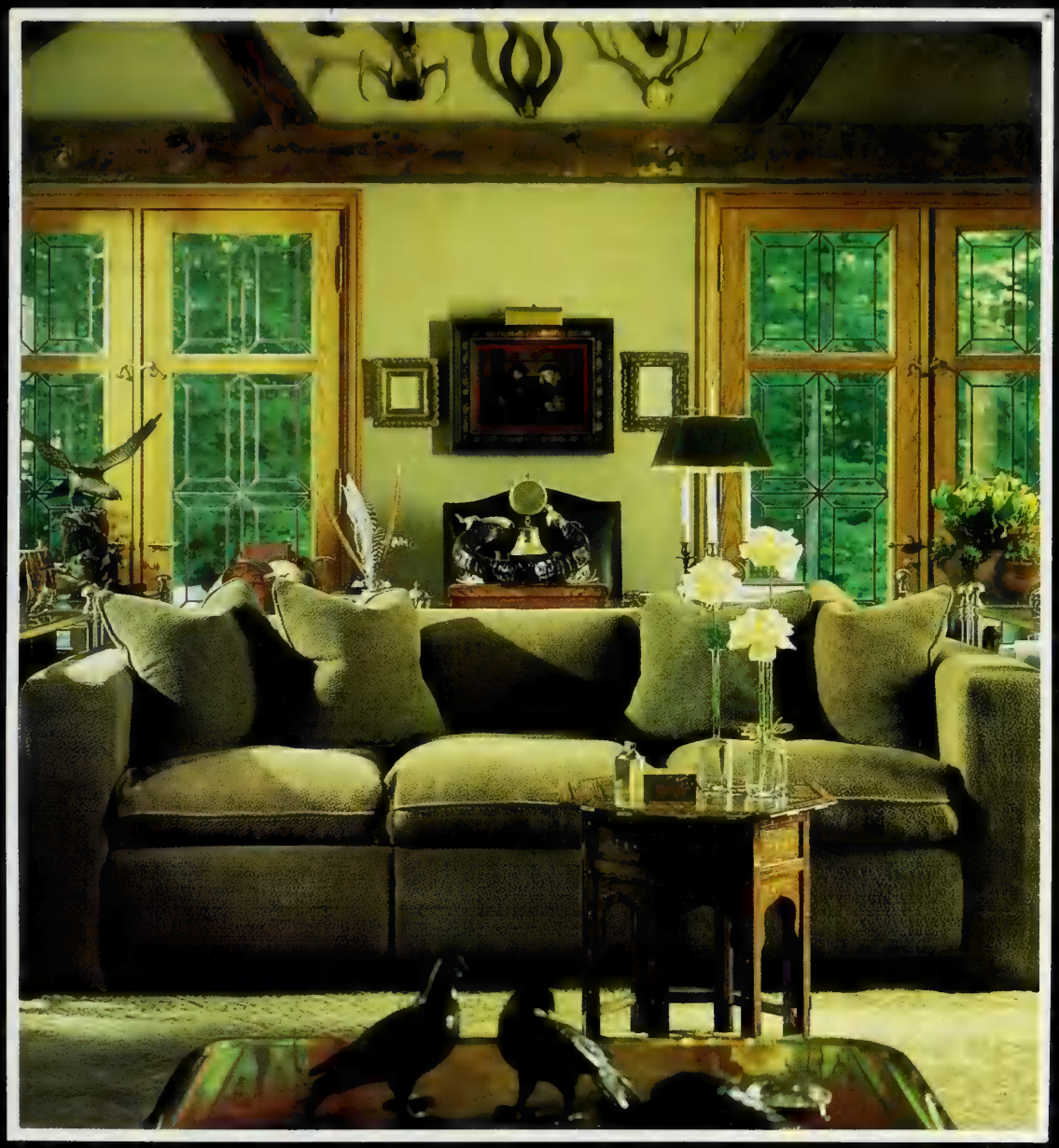
life open the walls to vistas more serene and agreeable than the gray cacophony of the metropolis.

This sort of counterpoint runs throughout the Cantor apartment. Interior design is, after all, a form of visual pacing; long, strong lines must at some point be gently interrupted lest the effect become relentless. The Cantors and their designer obviously share a preference for sculptural counterpoint as opposed to overlays of color and fabric. Here and there, however, muted old fabrics are shaped into pillows and employed as a pianist uses the pedal—to soften a line, to provide a measure of rubato.

The shape and social function of the living room, for example, require a long sectional sofa, but its dominant appearance is toned down by a combination of throw pillows and buttery-ocher leather upholstery. In the corners of the room, strong Winkler pieces—contemporary lacquered tables surmounted by mirrors with an Art Déco resonance—are harmonized by arrangements of sang-de-boeuf and cloisonné jars. Finally, two good Louis XVI-style gueridons and an armchair introduce a note of plain old-fashioned elegance—woodwinds to the strings and sounding brasses of the rest of the ensemble.

In the last analysis, what gives the Cantor apartment its special quality is that sculpture is so obviously the presiding art form, the underlying aesthetic. For one thing, sculpture is the only art that thrives as fully in artificial light as in the light of day. It can be enjoyed from a distance or close up, as much for its patina as for its monumentality. In a sense, then, Iris and B. Gerald Cantor's East Coast residence is as dedicated to sculpture's intimate aspect as their Beverly Hills house is to the obverse.

In New York, where painting dominates, interior design tends to emphasize pattern over shape, finish over dimensionality. In the Cantor apartment, an enthusiasm for sculptural values is in charge, most refreshingly and effectively. □



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Robert Wagner
continued from page 131

a self-sufficient guesthouse, an exercise/sauna house, an office—also separate from the main house—and a pigeon tower. The stables were remodeled and added on to, a bath/dressing area was added to Courtney's room, a sitting room was added to Kate's room, and the kitchen was remodeled. All of the additions were designed utterly in keeping with the original architecture; all the buildings stand at the same height so that they almost appear to be part of one smooth, flowing structure. "It's the longest house I've ever built," says May, who adds jokingly, "It may be the longest house ever built."

May was also able to add some features he hadn't included when he first built the house. The guest and exercise houses, for example, both have skylights. ("You're more mentally at rest in natural light. It's no fun to have to go indoors to exercise.") And Wagner insisted on restoring some of the simplicity associated with the architect that had gotten lost over the years. In a wing the previous owners had added, Wagner replaced the small, high windows with bigger, lower ones to recapture "that long, low Cliff May look." He took out a chandelier in the living room and replaced the mirrored fireplace in that room with a simple tile and adobe one. He painted the exteriors a color May blended himself called, appropriately, "Cliff May white." It has, says May, a slight bit of green in it to blend with the tint of the sycamore trees on the property. "Everyone tries to put his own personality into a house," says Wagner. "I tried to put Cliff's personality back in."

Modesty aside, Robert Wagner has stamped his own taste onto the house with assurance and style. "The one thing I can't stand is formality," he says, and there are few formal spaces in the house. Many of the floors are covered with warm dhurries; tables are covered with framed photographs of his daughters, his late wife, and Hollywood friends; fires burn in several of the house's six fireplaces, including one in the master bedroom. (Wagner asked May to put in as many fireplaces as possible when he did his additions.)

"I never liked 'decorated' rooms. I wanted to have a part in doing the house, and I wanted to do it in a way that I felt was open, comfortable," Wagner says, a way that would accommodate the busy, loose life of his family, which he describes as "kids wandering in from school, dogs and cats wandering around.

"A lot of people helped me pull this together—the kids, Jill, my assistant Elizabeth," he continues. But it is clear that the prevailing eye has been his own. He found the French tiles that cover the floors in the office and guesthouse; he collected many of the paintings and sculpture that form his eclectic assortment. "Edward G. Robinson said something to me once I've never forgotten. He said, 'You know, R.J., I bought a Cézanne and it changed my whole life. I hung it above the mantel, so I had to change the mantelpiece. I changed the mantelpiece, so I had to change the rugs. I changed the rugs, so I had to change the chairs. . . . ' That's happened to me too, and it keeps changing."

Robert Wagner's admiration and affection for Cliff May are hearty and easy to see. As he and the architect tour the guesthouse, Wagner jokes that this is where "the two of us will retire when we're really old." May returns the compliment: "A house is no better than its client," he says, "and R.J. is the best."□

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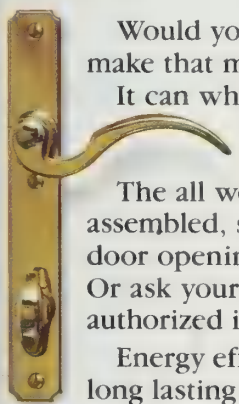
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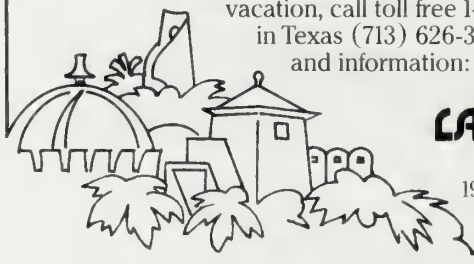
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Michael Graves
continued from page 144

has familiar symmetries and strange proportions, the usual cross-axes with unusual decoration and composition.

It will not be to everyone's taste, and Graves and the Ploceks are the first to agree that style should be a matter of choice between architect and client. At first the keystone motif was placed emphatically at the front entrance. Graves replaced it with the present void and relocated the shape in back, reconstituted as a separate studio. When that studio is finally built it will be the culminating point of the procession through the site—an extraordinary sequence in color, shape and associations.

The entrance drive into the forecourt turns around a strong rusticated curved wall that suggests a ruined battlement surmounted by a pergola; again, it's only the suggestion of a memory—a castle or old fort—because the dark terra-cotta colors, the streamlined banded base and the arched windows have never been combined like this before. The drive leads to the side entrance, framed by two square picture windows extending beyond the corner walls. In effect they are mannerist "eyes" derived from an Edwin Lutyens gatehouse, where little lantern windows articulate the passage from public to private space. Graves changes their scale, as he does with virtually every other motif in this house, giving the image a haunting strangeness.

For this side entrance, there is a symbolic gate and a door under the cutout shape of a column. Inside, a blue vestibule suddenly opens to the first great surprise of the house: a pink column of light-filled space. Thus the hints of the outside are fulfilled on the inside, the flared keystone shapes and the voided spaces culminating in a "stair column" that also evokes a sacred dome. It is an extraordinary combination, at once a shrunken Pantheon and an enlarged column.

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gives his work its distinctive flavor, a contradictory "big/smallness" or "small/bigness," depending on the particular view. Sometimes both scale shifts are used together, as at the upper level of this stair, where the giant column of space is framed by small lamps shaped as columns, with the same flared capitals.

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The density of ideas and associations would be overwhelming were they not all pulled together by a strict formality. But this classical formality is not pompous or restricting, and the reason has to do with the way Graves reuses tradition. Instead of quoting sources directly, he draws and redraws several different precedents continuously until they are synthesized and abstracted.

The ability of an architect to invent such motifs, or new words in a familiar language, gives a resonance to his work that neither the traditionalist nor the modernist can attain, because it allows him to call up a wide range of memories and associations without falling into cliché.

The Plocek House was Graves's first synthesis of a style that has now become worldwide: Postmodern Classicism. As it matures, bringing back the full repertoire of expression—polychromy, ornament and symbolism—architecture returns in a new way to its old relationship with the other arts. This house by Michael Graves is an important step in that direction, both back to the past and into the future. □

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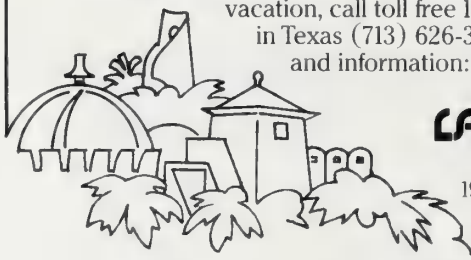
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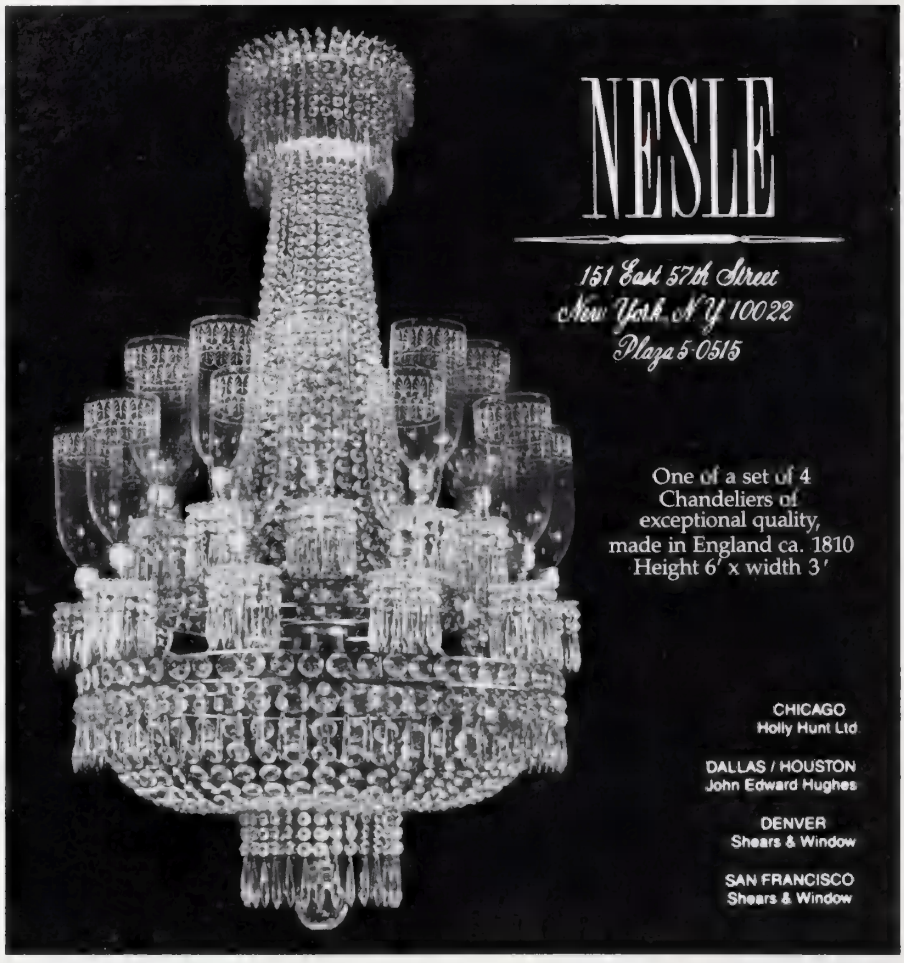
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DECORATOR PREVIEWS

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continued from page 149

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Machado delights in using familiar materials in unexpected ways. A screen made of hundreds of Ping-Pong balls lets in a soft translucence. Bowling balls are stacked to form a standing lamp. A screen is made of

"I break all the rules," Anthony Machado says calmly. "I guess that means I'm a rebel."

ordinary ceramic tiles, a collage is assembled from bits of linoleum. Sometimes he treats traditional materials to give them an eighties edge. Slabs of wood are acid-dyed in fluorescent colors; vinyl is printed with a marbleized pattern. An antique chair is upholstered in blue leather. "I break all the rules," Machado says calmly. "I guess that means I'm a rebel."

Recently he's been experimenting with automobile windshields. Flattened and shattered, then silvered, reassembled and finally coated with pearlized resins, the windshield becomes a glittering material as brilliant as medieval stained glass.

New materials like this are part of Machado's attempt to merge art and design, one of the reasons he moved to Los Angeles from a busy career as an interior designer in San Francisco seven years ago. "When I lived in San Francisco," he says, "I aspired to the grand style. I was dressing up in a suit every day, but I was suffering as an artist. There was a new kind of energy here that I wanted to be part of. Living in Los Angeles has allowed me a lot of stretch, creatively."□

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Evolution of a Park Avenue Apartment
continued from page 170

for a song, including two Queen Anne mirrors, the pair of commodes under them, and a washed-out monochromatic Aubusson so large they had to tuck it under at both ends. (This carpet, due to serious wear and tear, has only recently been replaced by another Aubusson.)

Over the mantel—a beautiful Georgian-style mantel and hearth—is the definitive Chippendale mirror, one she'd been looking for for fifteen years (these last two additions were found by *antiquaire* Norton Rosenbaum). After all, as Nan Kempner says, "You want Chippendale when he's out-Chippendaling himself. You want birds, you want the boatman with the pole, you want the flowers, the garlands. You want the whole works, and boy, did I get the whole works! I am so in love with that mirror. Well, of course then Michael was furious. Although he had to like it. Michael was very possessive of me and of anyone else he worked for. I suppose that doing a house in its entirety must be like giving birth. You don't want anybody else to have your child. You certainly don't want anybody else to muck up what you've done. And if they find something you would have adored to find yourself, you're angry."

Nan Kempner and Michael Taylor, as if guided by magnets, stumbled onto a variety of treasures.

Of course there is more to the Kempner apartment than the drawing room. It is, first of all, a two-story apartment the size of a country house. Three children were raised in it, and in those days it was inhabited by ten people ("the children, Mamzelle—oh, wait a minute—Nancy, Bernardo and Silvina and their daughter, Donzi, and Tommy and me"). The dining room features eighteenth-century Chinese silk panels, handpainted on a background of ivory, which came from the music room of a friend of her grandmother's in San Francisco. On just about every surface perches a gleaming china bird, either Oriental Export or early Meissen, part of a collection started by her mother, and on the floor is a striking eighteenth-century French needlepoint rug. There is also the library, glistening with ninety-five layers of Ming red lacquer, painstakingly applied by painters under Taylor's relentless supervision. Nan Kempner obviously has a passion for antique chinoiserie wallpaper, because the master bedroom and guest room are covered in batches of it—the latter a lush coral, brought by Michael Taylor from that famous house of her mother's in San Francisco.

And although Nan Kempner has inherited a few of her mother's penchants—a pair of blackamoor figures in the drawing room labor under gigantic pots of ferns—there is not a single swag, not a single drapery to be found anywhere. "Frankly, they remind me of shrouds hanging from windows," she says. Taylor used shutters or bamboo blinds in every room.

"I don't know whether it's because I'm a Leo," says Nan Kempner, "but I must be one of the luckiest women who's ever drawn breath. My entire life has always fallen into place like a jigsaw puzzle. And so has my house."

She continues, "It's a marvelous apartment, but understandably it's just like anything else when it gets old. Like me, from here on in, it's maintenance, maintenance, maintenance. Whenever I suggest to Tommy that we get something sort of special on top of a building, something that we could glass in and that has a garden, he answers, 'Uh-uh. When I leave this place it will be feet first.' "□

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Saint Laurent and Bergé at Deauville
continued from page 178

growing nearby inspired us. We also had a few bright ideas like breaking up the monotony of the lawn by just letting it go wild. We cut paths through it, have it mown once a year, and sow it broadcast with wildflowers. So instead of a conventional lawn we have a field of poppies and daisies. Nearer the house it's bordered with lavender and rosebushes."

At intervals along the garden paths, half a dozen identical female figures carved in stone take their ease. "I wanted them all to be the same, so that I could meet the same young woman at various stages in her solitary wanderings," Yves Saint Laurent explains. This particularly lyrical idea struck him when he saw the six statues lined up for sale.

The garden is maintained by the head gardener, Monsieur Jean, and three assistants. "Jean is wonderful," the couturier says. "He keeps an eye on everything, and he's turned the greenhouses into magical places. They are a delight to visit, full of marvels, so that each time I come to stay I can compose an entirely different décor." Guests invited to help celebrate the New Year retain dazzling memories of the profusion of flowers and exotic plants Saint Laurent assembled in the winter garden, a brilliant setting worthy of the films of Visconti.

A hothouse shelters collections of remarkable plants that go into salons and guest rooms the rest of the year. "I love the warmth and humidity of big greenhouses," Saint Laurent comments, "so for some time I've been thinking about building a swimming pool that would also be a winter garden. I detest traditional swimming-pool design, and to me, the light in greenhouses is especially poetic."

At the edge of the woods, the riding path, redesigned and planted with rhododendrons and azaleas, has become known as La Promenade Saint Laurent. A border of shrubs and foxgloves wends its way to the house with studied casualness. But Yves Saint Laurent sometimes strolls into the undergrowth beyond, where each spring a carpet of ferns hosts thousands of narcissus mixed with heracleum and monkshood.

At the entrance to the house, guests are met with an array of camellias, clipped box and fragrant *Magnolia soulangeana*. Nearby is a broad bank of acanthus, the glossy leaves and tall spires contrasting with the more delicate lavender. Against the east wall is a botanical collection that includes Japanese maples and dwarf rhododendrons. Here, in May, hundreds of tulips bloom.

Bergé is always delighted to do the honors at the stables, where he hitches a horse to one of four buggies for a drive along the narrow road that drops to the sea between apple orchards. Born in the seaport of La Rochelle, he is naturally attuned to Deauville's climate and changing skies. "I like the countryside hereabouts," he says. "I like the things there are to do here, the things there are to eat." He obviously relishes such privileged moments as when the field of purple irises and the banks of hydrangeas bloom simultaneously. He puts it simply: "We try to be here in early June."

In the château farmyard, beneath a great pine, there is a thick carpet of ivy, and behind a fence near the kitchen garden, amid a stand of hollyhocks, a young doe waits to be petted. As in other perfectly arranged places, it would undoubtedly be possible here to shut the gates and live cut off from the outside world. But behind a hedge a helicopter waits to take guests back to another life.

The work accomplished at Château Gabriel is both extensive and exemplary. Yves Saint Laurent and Pierre Bergé have very personal approaches to the adventure such a garden represents. But what one contributes never contradicts the spirit of what the other brings. Both are stricken with that incurable, delightful and unremitting malady—made up of long waits, occasional frustrations and pangs of guilt—which is called the love of gardens. □


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Island Aerie of Nancy and Henry Luce III
continued from page 183

vibrant blues, violets and umbers and rainbow-streaked summer sky, announces a festive, vacation atmosphere. The floors in the entrance hall have been done over in wide, hand-pegged oak to match the house's original wood.

Each of the five guest rooms has a sweeping view in at least two directions and of at least one body of water. Clare Boothe Luce's favorite room is on the ground floor and has a small terrace adjoining the central living room. The watercolors are of Mepkin, Mr. Luce's father's former plantation in South Carolina, which Henry R. Luce donated to the Trappist monks. It is now an abbey. All the materials in the room are light, the rug is cotton, and the quilt, as are all the rest in the house, is from the Helping Hands Quilt Shop in Berlin, Ohio, an Amish charity. Nancy Luce has spent a fair number of hours with the group's Alma Muller, who oversees the beautiful labors of the Amish and Mennonite women.

A second-floor guest room—the Blue Room—is the one Nancy Luce's children fight over. "I don't know why," she muses. "All the rooms have equal views, but that's the one everybody wants."

The most recent architectural addition to the house is the dining deck. The island is not immune from occasional visitations by mosquitoes and flies; the deck was therefore entirely enclosed—even below—with removable mesh screening. The deck itself is redwood, the rest of the wood bleached cedar that harmonizes with the cedar shake roof. Though the house has an inside dining room, complete with a Time Inc.-style conference table that seats twelve, all lunches and dinners at Brillig are now served outside, even if the wind is blowing, which it tends to. The living room extends far enough to block the prevailing southwesterly.

The heart of the house, and the room, not incidentally, with the most magnificent view, is the living room, added in 1984. It is from here that one can, by merely swiveling one's hips, take in three states, the sunrise and sunset. The Luces' friend Marietta Tree once wrote of this room that it was "the only room I've ever seen that literally floats, over a lovely seascape." The wood is the same honey-toned hand-pegged oak, the material a soft-hued waterdrop chintz—very easy to care for—and the carpet cotton, which stands up well to dripping seawater, chlorine, sandy feet, seaweed and mud, though the latter is not specifically encouraged. A single gull of laminated wood hovers gracefully over the scene, wearing just a faintly scavenging expression, as if hunting out an errant potato chip on the floor of this pleasant, breeze-swept aerie.□

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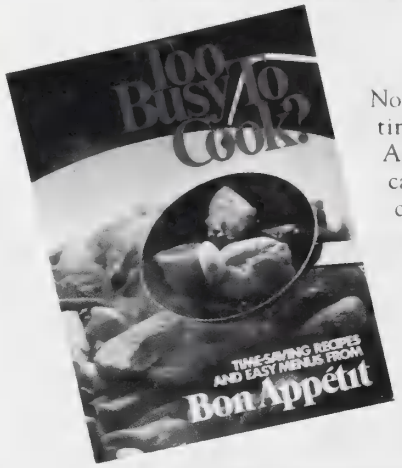


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AN ENGLISH IMPORT

Country Style in Maryland
continued from page 187

today, for instance, that the living room was ever drearily dark, for the walls, which were in very poor condition, are now covered in a ravishing blue fabric.

Although the Burmans have several sitting rooms, they do not reserve the living room for formal occasions—it is used often and wears a pleasantly informal air. "The Burmans really know how to live in an English country house," Browne explains. "You know how we are in England—we don't have special rooms we never use."

In order to find the right objects to fill the house, the Burmans and their designer scoured London together. Although at first the couple were unfamiliar with English art and antiques, they were eager, enthusiastic and extremely serious in their quest. If they liked a painting, they researched the artist thoroughly, and did the same while hunting for furniture and porcelain.

The Burmans' taste is not conventional. While they are rightly proud of a superb Stubbs oil, recently acquired, they also delight in a series of sixty caricatures that came from turn-of-the-century copies of *Vanity Fair* magazine. These decorate the slanted ceiling of the upstairs sitting room.

The gardenlike effect that Browne sought comes in part from the English chintzes used throughout. And every piece of upholstered furniture—down to the last ruffle in the master bedroom—was made in his workshop in London. In that ancient building, upholsterers have been plying their trade since the days of Henry VIII. Everything was packed in containers, shipped over to Baltimore by air and installed by a British upholsterer.

"Anthony has created what he calls a look of shabby gentility," Lawrence Burman says. "You can put your feet up anywhere, in the living room or the den or the private sitting room. It's a combination of his taste and ours, and it's the most comfortable house we know of."□

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Denton A. Cooley, M.D.
continued from page 201

bly into place. The patient thrived.

Driving out to his ranch on a Friday evening not long afterward, Cooley downplayed the incident. "The calcium was so hard, I had to plow around it somehow. It brings to mind something Abe Lincoln said. When he was plowing a field as a young boy and he came to a stump that was too big to move or too hard to chop, he just plowed around it. That's part of my philosophy of life."

The ranch, called Cool Acres, is an hour or so outside Houston. En route, Cooley talks about his ambitions, financial and medical. Every few miles he points out an office building he owns, or an apartment complex ("It's become an albatross"), or a parcel of land he sold before Houston's economy went bust. ("They're probably cursing me now, but I thought I had a pretty slim deal myself at the time.") He talks about his continued faith in Houston and about his own need to do more than weather the current storm. Hunkering down isn't Cooley's style. That afternoon he has asked his business manager to examine a proposed purchase: "Just because we're hard-pressed doesn't mean we should look the other way."

He says he has at least ten years of medical ambition left in him as well. Apart from certain surgical questions, he wants above all to secure the reputation of the Texas Heart Institute as the world leader in surgery, research and education: "I want to make it a household word in the treatment of heart disease."

The ranch, though, is where he and "Miz Cooley" (in private, they call each other "Darl") go to forget all that. They started out with one hundred and forty-seven acres he saw advertised. "I came up on that point there and looked out at the river and said, 'I've got to have this place.' I felt like Brigham Young putting his stick in the ground at Salt Lake."

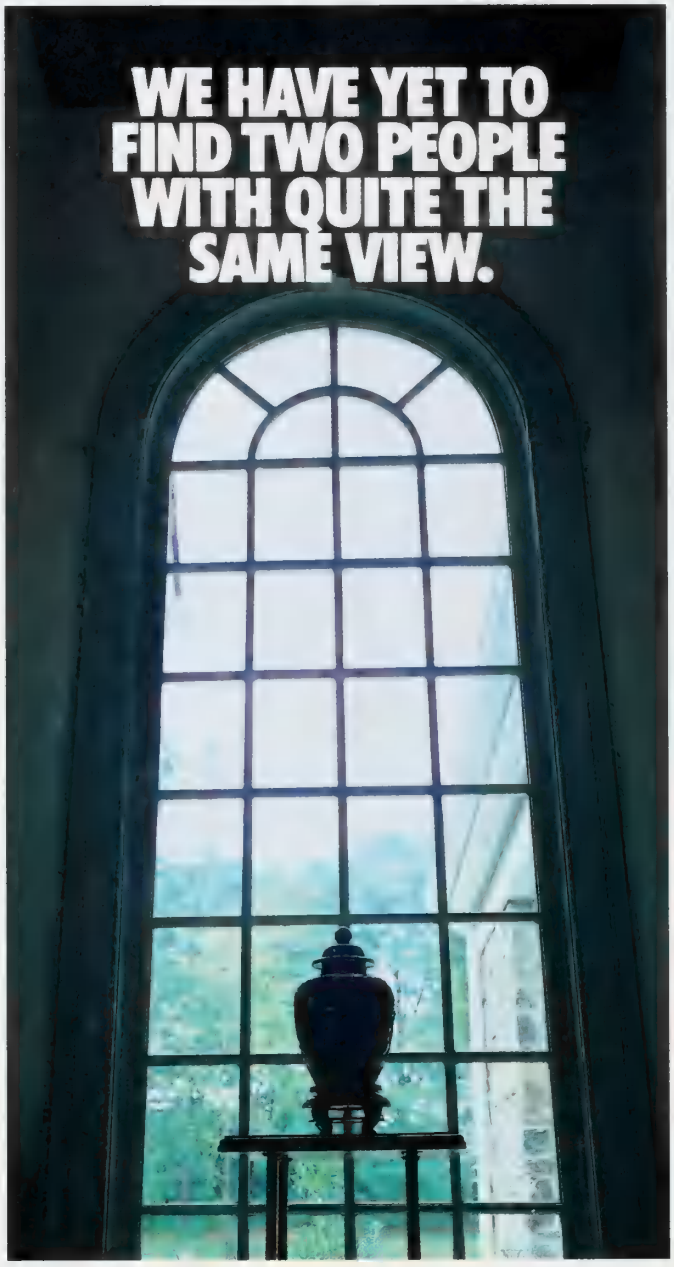
When he tires of the view, Cooley indulges in the ancient Texas pastime of driving through the pastures to inspect his holdings. Cooley's sense of himself as a Texan runs deep. His grandfather came here in the 1890s, and the state is literally almost the closest thing to Cooley's heart. On his chest he has a brand of the letters UT. He got it as part of an undergraduate initiation rite at the University of Texas. (With characteristic coolness and attention to detail, he looked down at his singed flesh and remarked that the fellow with the brand had neglected to cross the letter T. So they branded him again.)

"There's one of my funny-looking herds over there," he says, indicating a motley group of Angus, Brahman and other breeds. After a bit, he adds, "It's not what a cow looks like, but how hard it presses on the scale that counts." He points out a gas field with his name on it and jokes about posing for a photograph as a big Texas oilman. Last month, he says, the royalty check was $54. And when he tires of that, too, there are land parcels to buy and things to have built. So far, he has put up four houses on the ranch, one of them devoted largely to Ping-Pong and other games. He has collected a caboose, an old post office, a bandstand where the Andrews Sisters once performed, and an old cotton wagon for the grandchildren to play on.

When his own children were growing up, he reflects, this ranch was "the center of our family." The children still gather there at Thanksgiving and during the Christmas holidays. Cooley likes to take the grandchildren fishing, in a pond he has also had built. He and his wife put in time on the tennis court. Sometimes he goes bird hunting with friends. "The ranch," he says, "puts the world in perspective. Nobody down here ever heard of the Texas Heart Institute, and they don't care."

But listening to Denton Cooley, still enthusiastic at the end of a long week, relentlessly ambitious at an age when most people have already retired, you get the feeling that someday soon he's going to figure out a way to change that. □


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continued from page 215

champion filly for Count Pierre de Montesson, president of the Société du Cheval Français; one of his most memorable commissions was a portrait of Burmese, Queen Elizabeth's mount for her official birthday ceremony of Trooping the Colour. The queen, then Princess Elizabeth, first rode at the parade with her father in 1947. Every year since 1968, with very few exceptions, enthusiastic crowds watched her as she rode sidesaddle up the Mall to the Horse Guards Parade mounted on her "charger," mannerly Burmese—the only occasion when the queen appeared publicly on horseback. At the end of 1986, Burmese, a gift from the Royal Canadian Mounted Police, won her well-deserved retirement at the age of twenty-four. She is the last horse Queen Elizabeth will ride to take the salute; henceforth the queen will attend by carriage.

The de Clavière portrait, painted in 1984, was commissioned by the French government. The queen personally explained what she hoped to see portrayed, suggesting that one of the royal corgis could be included, with Windsor Castle in the background. Then, conversing with Bernard de Clavière in the Royal Mews at Windsor Castle after a four-in-hand contest which had included Prince Philip, she glanced at Burmese and suddenly exclaimed: "That look in her eye. Now, could you catch that?"

De Clavière has depicted Burmese in her late prime. She stands with quiet dignity in a sloping landscape while Smoky, the corgi, sits at her feet and Windsor Castle appears to float cloudlike in the distance. And the grand old mare has exactly that wholly wise, half-amused tilt to her eye that helped endear her to the queen and tens of thousands of enthusiastic spectators.

A de Clavière work already hung in one of the royal residences, a gift from France at the time of the Prince of Wales's marriage to Lady Diana. This is *Alibar*, painted after the horse's death to commemorate yet

another family friend. Bernard de Clavière's frequent visits to the United States have also resulted in numerous commissions, including works for Keeneland Racetrack Association and a series of portraits for Calumet Farm.

His methods explain a great deal about his attitude to art. He starts with drawings. "Photographs, of course, then drawings, to get the photographs out of my head, to bridge the gap from documentation to creativity. Too many animal painters fall into the trap of photography," he remarks. "It has done harm. Art is not a reproduction of nature. I've passed the stage of just painting a particular horse or dog. I want to recreate each subject so that looking at the painting gives the shock of truth, the shock nature should provoke but so often doesn't because we're used to it, because it is too broad for our vision. I tauten that truth by compressing it."

De Clavière horses ripple with intensity. The individual personality is there but so is the abstraction, the force and the mystery. Manes and tails are electric with life; hooves borrow strength from the ground; blacks are polished anthracite, whites flicker with a moonbeam sheen. "My painting is not based on color but on luminosity and shadow. Elimination of the nonessential. Color is the last thing to think about. What I want is *horse*—the spirit. The force of silence. Its breath in an empty stall. Without romanticism and sentimentality, without false nostalgia."

More recently, Bernard de Clavière d'Hust has taken to painting portraits of people; among them are Martha Collins, governor of Kentucky, and her husband.

"I suppose my work is a personal search for the *pourquoi* of life," de Clavière says. "Art is the shortest road between life and the inexpressible. A horse is mysterious, but there's nothing in this world more mysterious, more fraught with unanswerable questions than the human personality."□





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PHOTOGRAPHY: JAIME ARDILES ARCE

"IT'S ALWAYS BEEN A SMALL PERCENTAGE of people who have understood my work," says Sally Sirkin Lewis. "When I was younger, if I tried to use the same fabric on two chairs, people thought I was either lazy or untalented. But as I've matured and gained confidence, I've found I'm no longer as concerned with other people's opinions. I put my own viewpoint out there—which I think is a strength."

Even before Lewis opened her Los Angeles showroom of J. Robert Scott over fifteen years ago, she was known for her distinctive, unmistakable style—sophisticated, luxurious and thoroughly modern. She prided herself on never having used a brocade, on achieving a reductive elegance without color, relying instead on tones of ivory and honey. Lewis seemed the last person one would suspect of turning to gold and silver leaf, the patterns of brocade or leopard or the styles of seventeenth-century Italy. In her most recent line of furniture, however, she manages to incorporate such traditional sources of decoration without sacrificing her trademark modernity.

The project began last fall when she moved her line of fabrics and the others she represents to a second J. Robert Scott showroom on Melrose Avenue, then found herself with room for more furniture in the original space. Her husband of twenty-two years, Bernard Lewis, who is the firm's chief executive officer (the company is named after their sons), recommended that she try creating a more traditional line of furniture. "Me?" said Lewis. "I don't know how to think that way!" But the idea lingered, and soon she wondered if she couldn't give a fresh twist to traditional forms and materials. "I thought if I could make them more Baroque, more luxe, more *my* idea of what such things should look like, then it could be exciting."

A trip to Italy in 1985 inspired Lewis's versions of oversize mirrors with hand-carved wooden frames, fauteuils with silver and gold leaf, and marble-topped consoles with metallic accents. With such dramatic pieces entering her vocabulary, she began to reevaluate her modern designs. She redefined many of them, often scaling them larger, making the cushions higher and the bases lower, "bring-

"The design of the showroom was created hand in hand with the design of the collection," says Sally Sirkin Lewis (above left) of the new and refurbished interiors housing the line of furnishings she creates for her firm, J. Robert Scott. LEFT: "Strong yet restrained, sophisticated and still comfortable," the new showroom and collection reflect the designer's own style. "I design ninety-nine percent of the furniture," she says. Surrounding a glass table are her interpretations of the classic Louis XVI fauteuil and English chesterfield sofa, covered in calfskin. Near the silk-upholstered sofa are lamps and a gold-leaf mirror of her design.

continued on page 258



Shown: Aluminum Armchair and Table

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ing them into the idiom of the eighties," she says.

Throughout her successful career, Lewis has created furniture for specific interiors, maintaining that every element of a room must be in tune to achieve harmony. And because Lewis stresses unity and balance in interiors, the introduction of her Neoclassical furniture brought about a restructuring of the entire showroom—higher ceilings, more Palladian lines, even a new entrance. "It was like Mr. Blandings' dream house," she says. "Each change led to ten other changes. I remember calling the workers from Rome and saying, 'Raise the ceiling another six inches.' "

As a result, the voluptuous rolled-arm sofa with goose-down cushions—a signature piece, the first one Lewis designed for J. Robert Scott in 1972—now easily shares space with an adaptation of an eighteenth-century Italian chair wrapped in goatskin, and tapestry-covered pillows.

There are risks involved when any designer well known for a particular style decides to change. Lewis doesn't think her decision was brave so much as it was necessary. She wanted to keep growing, exploring fresh territory. "I have to design for myself first," she says. "With my husband's encouragement, I did this showroom and furniture exactly the way I wanted it. We all go through revisions in our lives." Within the framework of change, there remains her passionate attraction to fine natural materials. "I use only wood veneers, parchment, leather, silk and wool," she says.



TOP LEFT: A Neoclassical chair "rescaled to grander proportions" complements a marble-topped console table. The black-leather ottoman is another Lewis design. TOP: A leather modular sofa and open tub chair with goatskin-wrapped frame blend with a geometric table of steel and glass and circa 1930 candlesticks by Hagenauer. The painting is by Agostino Bonalumi. ABOVE: Lewis redesigned the original portion of the showroom. "The background is as important as the items within," she says. "And I set out to refine and hone all of the original designs, which are basically timeless." The sofa at far left was her first design for J. Robert Scott in 1972. Déco-inspired chairs, center, are of bleached walnut and silk.

continued on page 262

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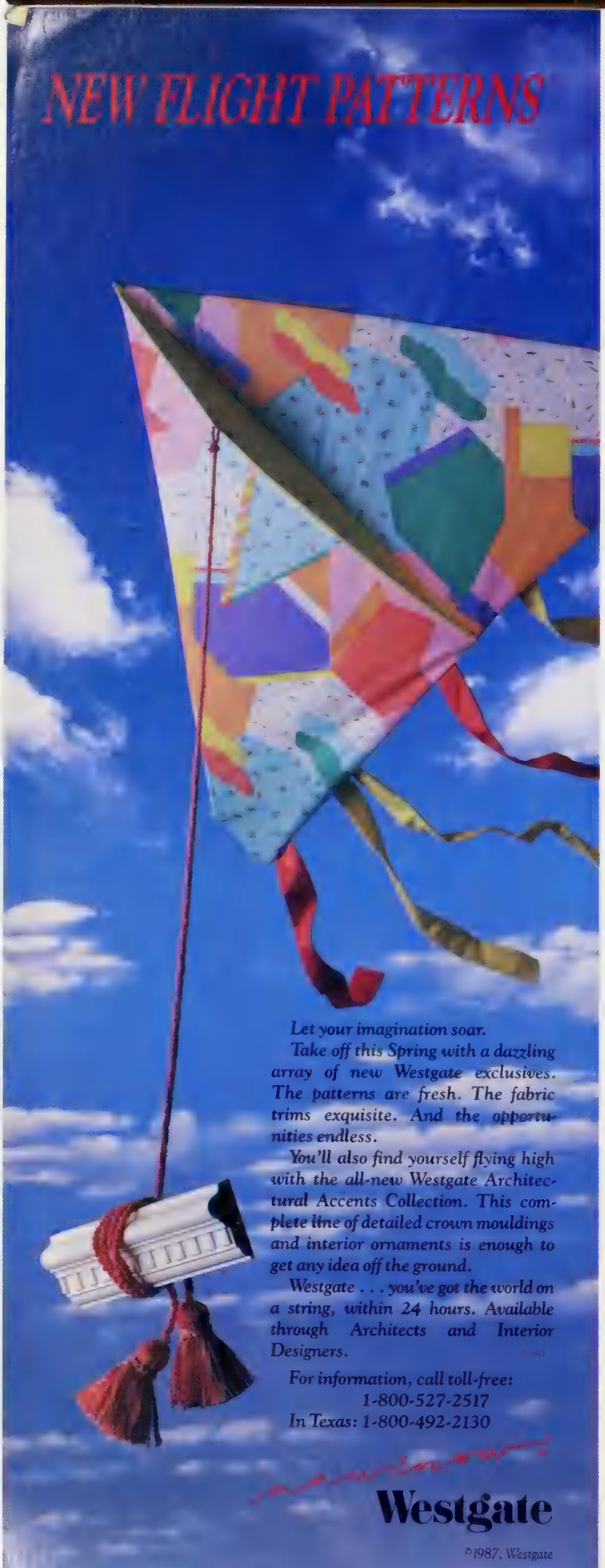
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DESIGN DIALOGUE

Sally Sirkin Lewis
continued from page 258

Sally Sirkin Lewis was an interior designer for fifteen years before starting J. Robert Scott, but these days she limits her projects. "I'm such a perfectionist, there was no way of doing lots of projects without losing control. I've never been able to give up that much. I feel every piece of furniture is synonymous with me. If I catch a piece of furniture that's flawed, I stop it from being shipped. I call the customer and explain that it needs to be redone. I've never had complaints."

Her interest in designing furniture grew as time went by. And the production of furniture led inevitably to the designing of fabrics. "I envision pieces in my head in full color, complete with upholstery," she says. "Then I create them. However, it's good to have people to design for because they have specific needs. So much becomes clearer when you have someone to create for."

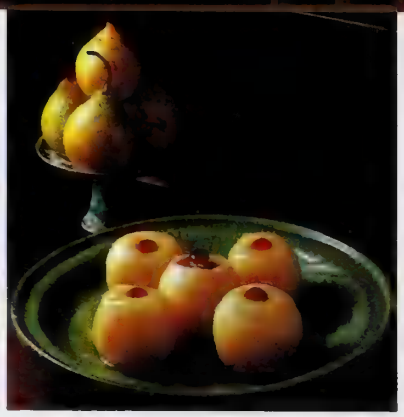
Lewis admits that she grew restless repeating the same designs, and says that even as a child she was competitive. "I always wanted to be somebody, a force. As a kid my father got angry because I'd leave for school at seven o'clock, though classes didn't start until eight. He would ask me if I opened the schoolyard gates." Although she studied the fine arts at schools in her native New York City, she "didn't have the patience" to follow her mother's example and become a painter, so she switched to fashion illustration. The fabrics for her earliest interiors came not from upholstery showrooms but from Seventh Avenue, and her interest in materials like pinstriping, tattersalls and small shirting prints continues to this day. "If someone said something of mine was pretty, I was offended," she says with a laugh.

After college, Lewis moved to Miami. One day when she had gone to the beach to sketch passersby, she was approached by her first client. The astonished Lewis insisted she knew nothing about interior design but the older woman persisted, saying that she admired the young woman's sense of style. Years later, when Lewis was established, the woman approached her at a social function in Miami and asked her if she wanted to revisit her first project. Lewis says, "I went with trepidation, but when I opened the door I couldn't believe it. My God, I was doing the same things! I'd put a brushed-steel and gold bench in the hall, upholstered in black-and-white raw silk. There was grass cloth on the walls and bleached wood floors. The house was filled with flat-weave couturier fabrics. It was the same sensibility."

Lewis says that her decisions are often intuitive. "It comes from a sense of balance. How far can you stretch what will go with what." The personal and emotional decisions regarding each piece of furniture or fabric, each corner of space, make Sally Sirkin Lewis feel that each project is a reflection of her self, her identity. "I like my work to be a little reserved," she says, "never overdone, and with an emphasis on quality, on beautiful things. It should be one big landscape."□


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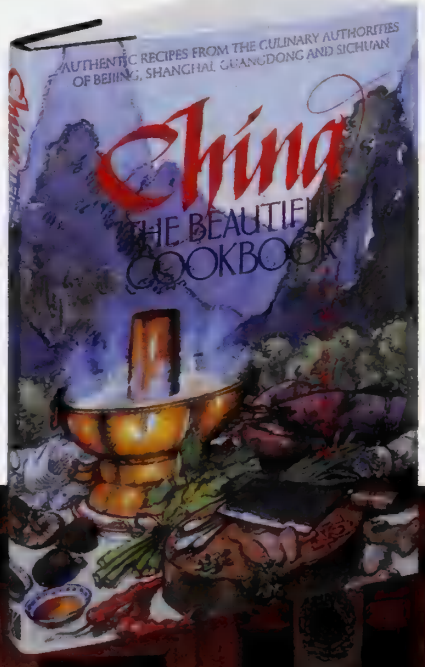
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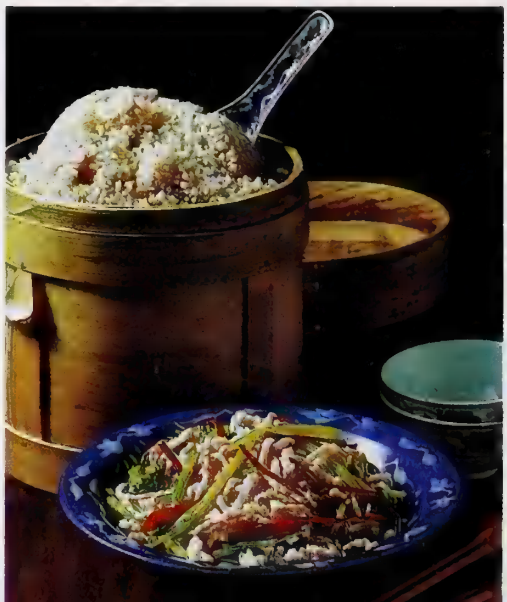


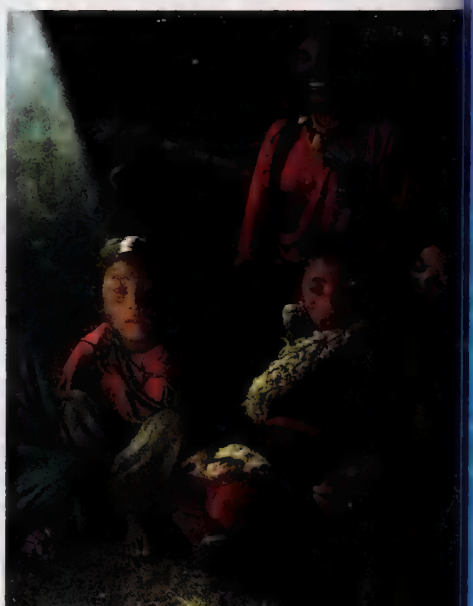
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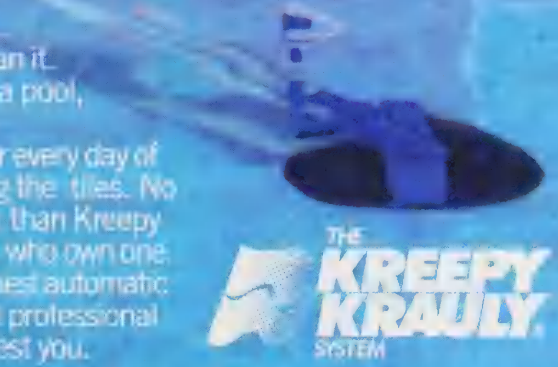


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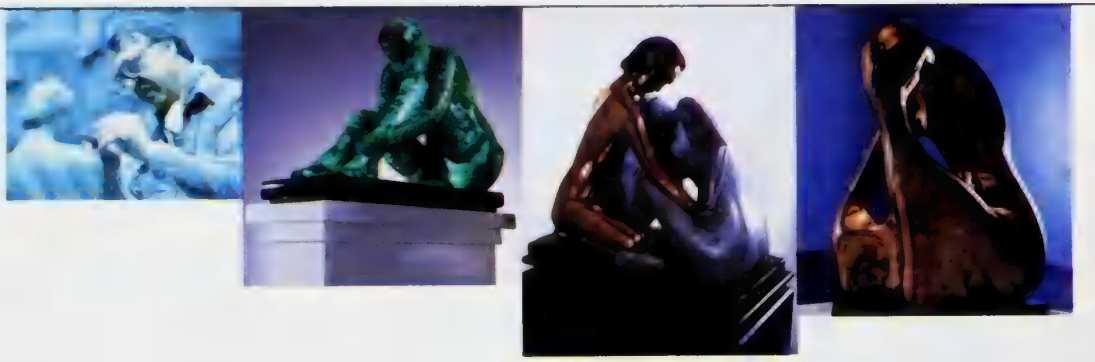
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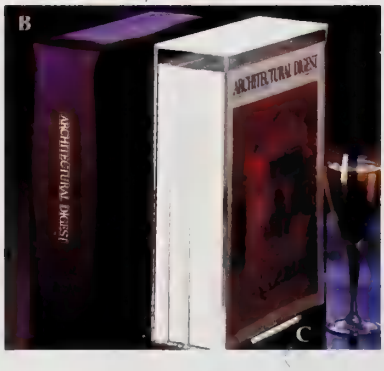
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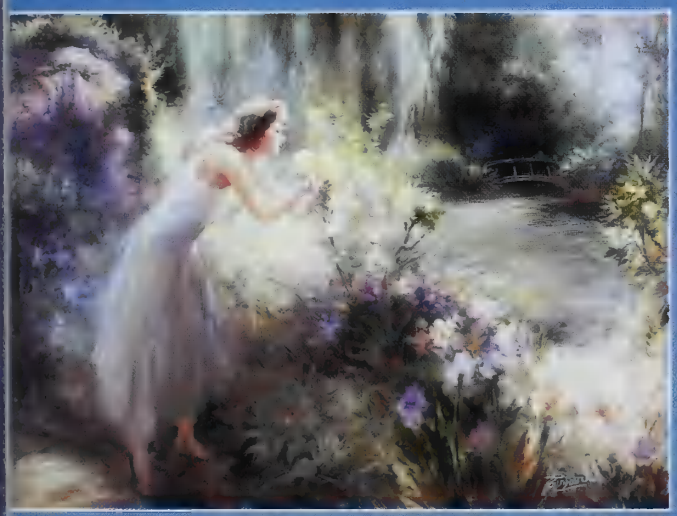


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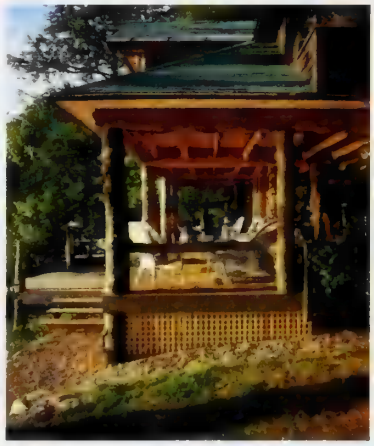
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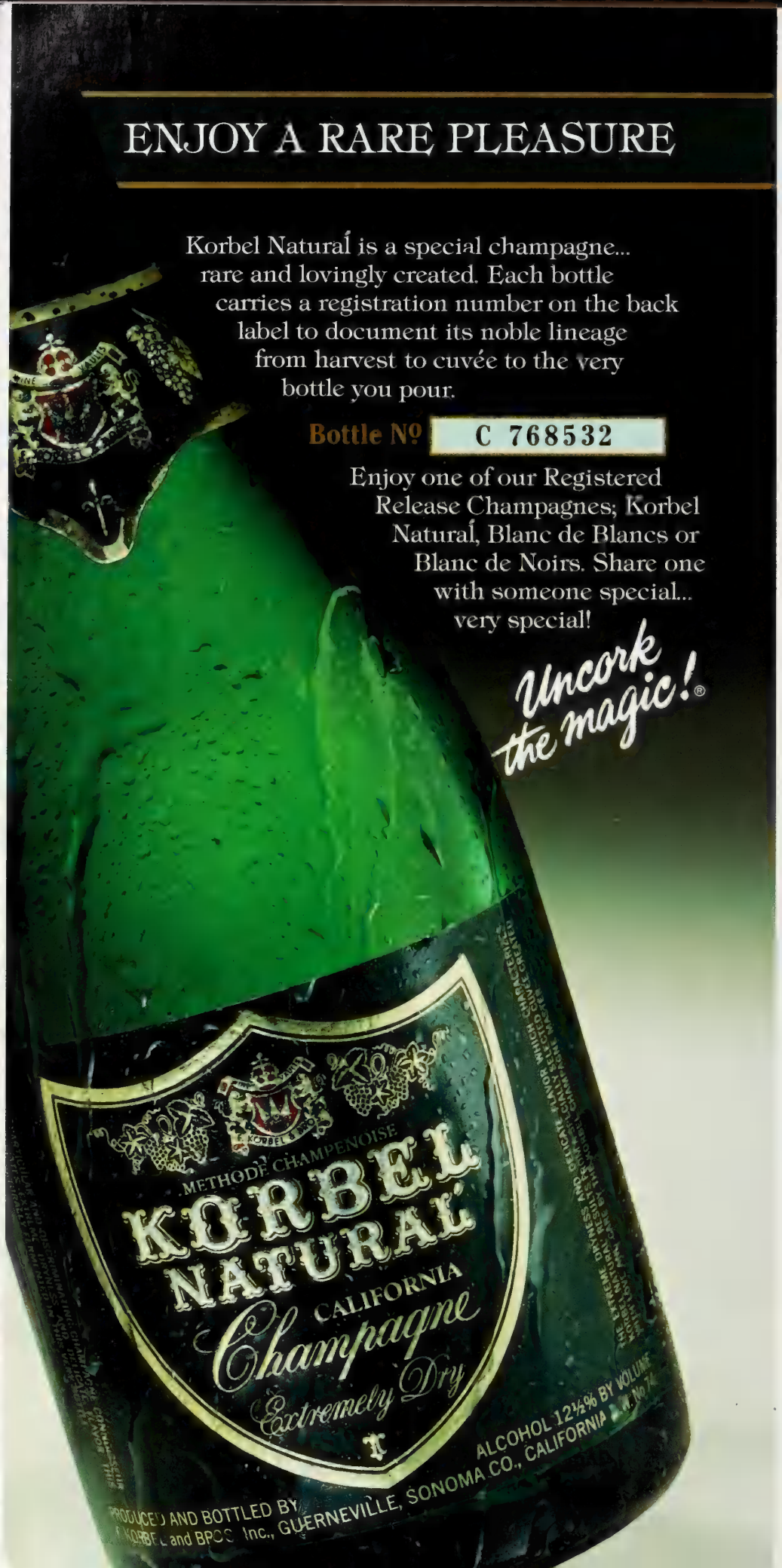
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AD 6/87

LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

What a pleasant surprise to find the former Hilda Boldt Weber estate featured in your February 1987 issue ("Bellagio House"). A particularly gratifying coincidence occurred when photographer Russell MacMasters's extraordinary camera, shooting the entrance hall and library of David Murdock's magnificent home, included two pieces of garden sculpture by the late Gladys Lewis Bush, entitled *Faun* and *Venus of the Mirror.* During her short career, Bush was often called one of the country's great sculptors. Our special interest lies in the fact that she was my husband's aunt, and that these garden sculptures, commissioned by architect James Dolena, were featured in your first study of the estate in 1938 (Vol. X, No. 3). Since my husband is currently beginning to assemble material for a retrospective and biography of this remarkable artist, we wanted to express our gratitude as devoted readers.

Regina Verreth-Cooley
Angwin, California

Russell Lynes's commentary on the growing number of new museum buildings ("Assessing the Museum Boom," February 1987) certainly gave me something to think about. Frankly, I am divided in my own mind over the aesthetic value of these costly "art palaces," and I was interested to read his ideas on the subject.

George Baxter
Tampa, Florida

I read Russell Lynes's column in the February 1987 issue with great concern. I am particularly appalled that he finds it so easy to separate the function of a museum—"to collect, display, conserve and study works of art"—from its site. In fact, the museum building holds a special place in the minds of many people. The vitality of art museums in the 1980s is often linked to the important role that these organizations play within their communities—as stimulants to further consideration of genres in historical perspective, but also as beautiful buildings within downtown areas. Museums and their buildings are revitalizing for communities, rather than, as Mr. Lynes implies, distracting. The boom in new facilities for museums is born out of an enthusiasm for the educational and recreational programs provided by these essential community organizations, not out of competition, as he suggests.

Hedy Hartman
Bellevue, Washington

Annabel Nichols ("A Tale of Two Brownstones," February 1987)—what a breath of fresh air. I read it and reread it and read it aloud to a friend. We laughed ourselves to tears.

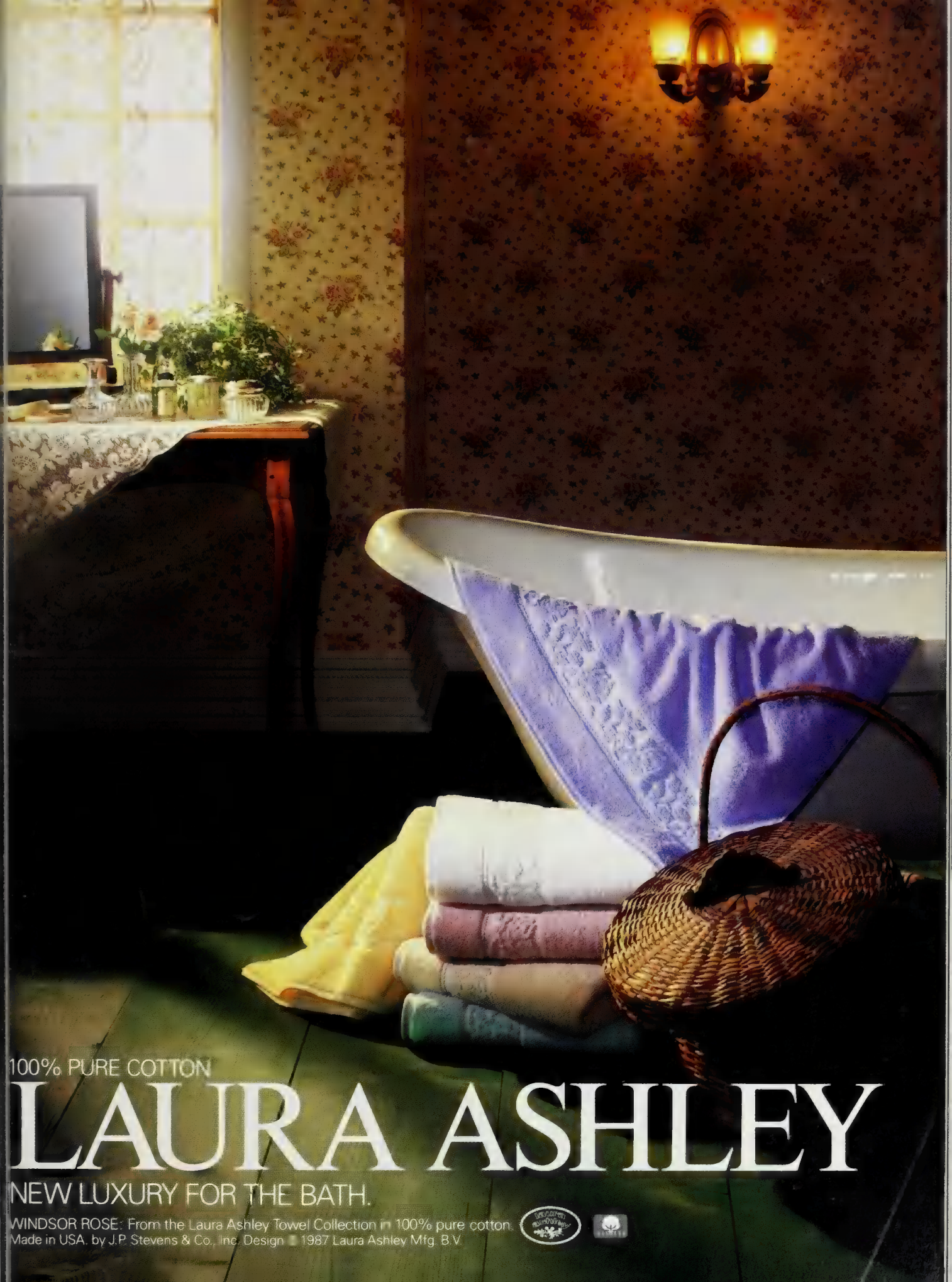
E. J. Bunting
Toronto, Ontario

I've subscribed to *Architectural Digest* for years and have loved each issue, but I was especially pleased to see "Southwest Rhythms" (February 1987). What a beautiful job Michael Mahaffey did on his home in Santa Fe—and I was extremely pleased to read that such talent comes from Oklahoma. See? We can excel in areas other than football!

Jeanne Zerboni
Oklahoma City, Oklahoma

Although I enjoyed seeing my article on Salzburg in the Spring 1987 issue of *Architectural Digest Travels,* it did contain one misstatement that should be corrected. In the piece, Rolf Liebermann was referred to as an "impresario." Mr. Liebermann, creator of the International Academy and one of the foremost personalities of the world of music, should correctly be referred to as a composer.

Charlotte Aillaud
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PEOPLE ARE THE ISSUE


JOHN BRYSON

Bird cages. Nineteenth-century travel books. Art Déco rugs. Papier-mâché. Arts and Crafts paintings. This might seem an odd assortment of subjects at first glance, but the Art and Antiques features we put together each month are the result of a highly selective process. After months of planning and of canvassing galleries around the world, we present the most outstanding examples in a given category available to the collector today. We often search for areas that may have been overlooked in the scramble to identify the next "hot" market. Or we try to come up with surprising examples in areas that most people think of as inaccessible. This month's Art and Antiques features have been tailored to our country theme. "Woodland Prints" presents the hand-colored lithographs and engravings of John James Audubon and a number of other fine nature artists. And our article on antique samplers highlights the rare handwork that speaks so poignantly of vanished domestic traditions. We've subtitled the piece "Needlework Patterns to Inform and Delight." In fact, consider that a mandate for all our Art and Antiques features.

Paige Rense

Editor-in-Chief


BILLY CUNNINGHAM

Helen Partello-Hollingsworth

Rejuvenating a Connecticut Parsonage

After growing up on the West Coast and in Europe, Helen Partello-Hollingsworth was not prepared for the intricacies of New England restoration—which she came to, cold, in 1976, when she bought her first Connecticut house. The interior designer ran into what she calls "the litany of restoration, the recitation of standard knowledge. Everybody knows that this is a Norfolk latch, this is a spade latch, this is a bean latch," she says. "People in restoration just know what you call all these things, what period they're from and what came before and after. They all know whether the windows should be twelve-over-nine or nine-over-six. They knew where the beams went. Well, I didn't know what they were talking about. I came from California, after all." She set out to learn and believes she has now mastered the subject as well as anyone. *See page 108.*


MARIANNE HAAS

Maud Frizon

Architectural Digest Visits: Maud Frizon

Nearly twenty years ago a young Frenchwoman designed a pair of zipperless, bright-red leather boots of which she was very proud. When they became best-sellers she decided to design a canvas version for her summer collection, to go with shorts. "I wasn't sure cloth boots would sell," she recalls, "but then Brigitte Bardot wore them to kick off a soccer game in front of the entire Paris press corps, and within twenty-four hours my boots were famous." So began the fairy-tale adventure of Maud Frizon and her shoes. It is appropriate, then, that this energetic woman—who declares, "I like everything except being tired and talking politics"—should have found a fairy-tale castle for her country residence, a manor house in the Loire Valley. *See page 118.*


BILLY CUNNINGHAM

George Plimpton

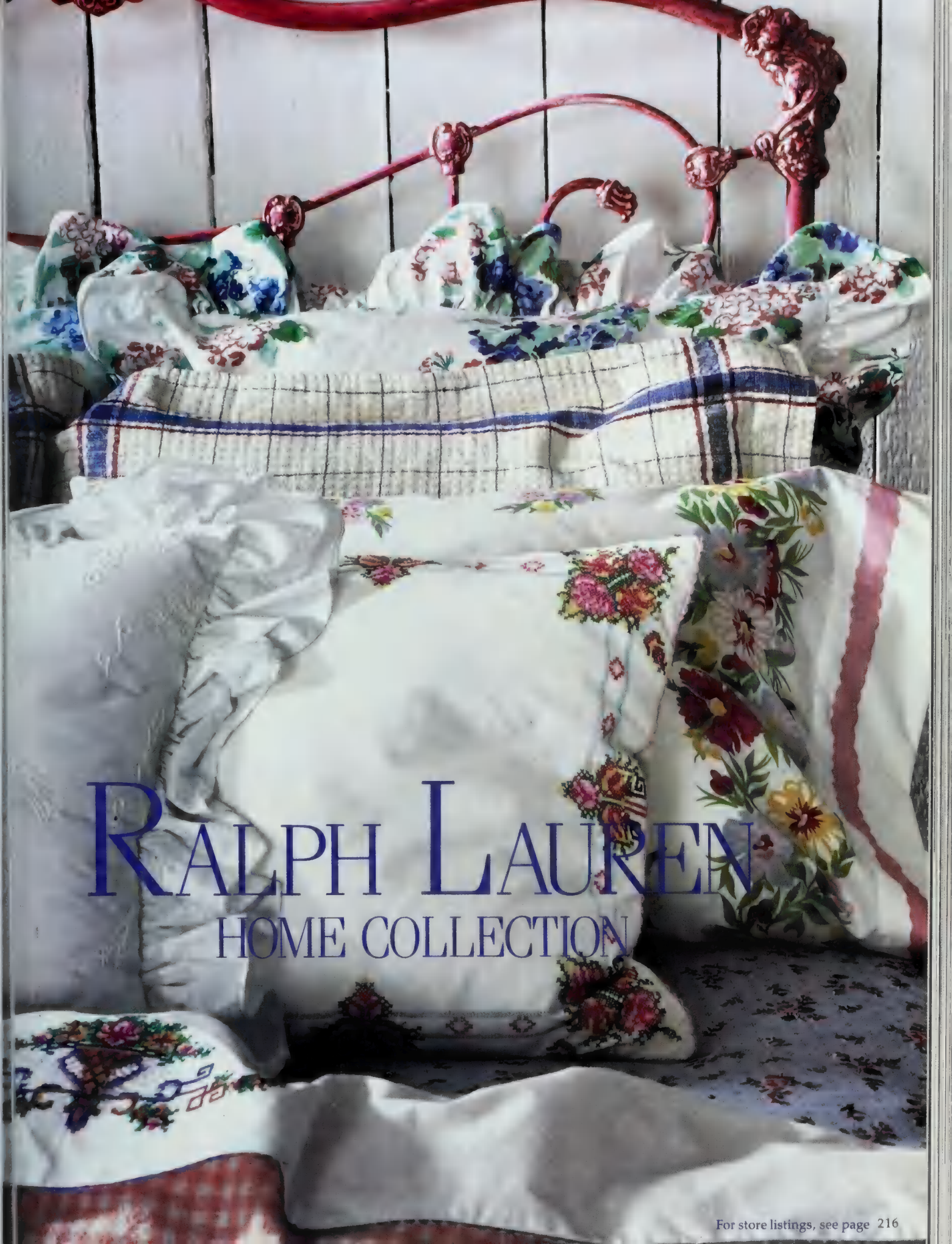

BILLY CUNNINGHAM

Freddy Plimpton

Literary Lair

The New York Mets went along with it. *Sports Illustrated* published it. And George Plimpton received about 3,500 letters of complaint and the magazine some canceled subscriptions. The cause of this furor was an article Plimpton wrote about Sidd Finch ("two d's, like Siddhartha," the author explains), the 168-m.p.h. pitcher for the Mets who also happened to be a Buddhist monk. If readers had looked at the date of the magazine—April 1, 1985—they might have gotten the joke, which is still the topic of lively debate at college campuses where Plimpton speaks. But Finch seemed to capture the public's attention, and Plimpton decided to expand on the subject—this month sees the publication of his first novel, *The Curious Case of Sidd Finch.* He was perhaps inspired by

continued on page 18



For store listings, see page 216

continued from page 14

Kurt Vonnegut and Peter Matthiessen, neighbors of his in the literary and artistic community of Sagaponack, which he writes about for us this month. *See page 126.*



RUSSELL MACMASTERS

Mimi London

Cabin in the Sky

Well known for the log and tree-trunk furniture she created, designer Mimi London has found numerous clients who share her enthusiasm—in ways that sometimes seem incongruous. She has sold her rough-hewn pieces to a corporate headquarters in Houston, had them raised into the thirtieth-floor windows of a Manhattan building, and even used them for a New Orleans nightclub that was built on a rooftop to resemble a swamp. This month we show the furniture in a more natural milieu—Mimi London's own Montana cabin and lodge, the setting that inspired it and the place where London spends as much time as possible each year between May and December. *See page 132.*



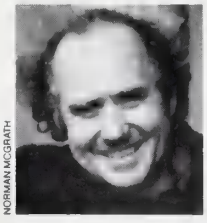
Lloyd Cunningham



Elaine Cunningham

French Flavor in Napa

Intrigued by an old abandoned winery in St. Helena, California, Elaine and Lloyd Cunningham decided to buy the property and embark on a major renovation project. "I'm not an architect, but I have a feeling for space and I can draw," says former advertising executive Lloyd Cunningham, who drew up the plans for their house, which now adjoins the winery. "We chose the style of Provence because the French influence is substantial here in the wine country, and because we simply like French architecture," he adds. The couple went to great lengths to ensure an authentic French look—even the iron fixtures on the shutters are accurate. The final effect has been so successful that Elaine Cunningham, who was responsible for the interiors, has now taken on several commissions for friends. *See page 140.*



NORMAN MCGRATH

David Sellers

Architecture: David Sellers

Because he believes in the building craft and in finishing things down to the last detail, Vermont-based, Yale-trained architect David Sellers has a unique contractual arrangement with his clients called "The Finishing Touches." This service, which he feels personalizes a project and gives the architect and his craftsmen more control, was refined during the building of the lakefront New Hampshire house we feature this month. The idea will be extended when the firm of Sellers and Company completes negotiations for the purchase and renovation of a historic inn also located in New Hampshire. "This way of working is a response to the traditional distance between the architect and his product," says Sellers. "It means we can decide if we want to spend a small fortune on place settings or silver if we think it will make a difference in the total design." *See page 146.*



Baron Achim von Freyberg

A Russian Teahouse

When Baron Achim von Freyberg moved into a Russian teahouse on the outskirts of Kronberg, West Germany, in 1966, he became part of a love story that began in the middle of the last century. It seems that when the original owner's wife developed a longing for her Russian homeland, a teahouse was commissioned in St. Petersburg and moved in pieces to the family's estate in the mountains outside Frankfurt. Built of straight-cut pine logs and embellished with entirely hand-turned woodwork, the teahouse embodied the fashionable peasant style, and samovar teas held there soon became a staple of Kronberg society. Baron von Freyberg—a designer of women's evening wear who married his favorite model—has maintained this tradition, often firing up his glistening samovar for guests. "We've had literally thousands of people to tea over the years," he says. "And though the house is rather small for my growing family, we don't want to move—it's too special to leave behind." *See page 164.*



Lady Anne Tree

Partners with the Past

"I am a countrywoman," Lady Anne Tree says firmly. "I've lived in the country all my life, although I've always had a London pied-à-terre too." At Shute House, which she writes about in this issue, her favorite room is the drawing room "because of its wonderful view over the ponds and the downs. We get a lot of wildfowl on the ponds, especially geese and ducks." Great country houses have figured largely in the lives of Lady Anne and her husband, Michael Tree. She is the daughter of the late duke of Devonshire and sister of the present duke, who resides at Chatsworth. In the early years of their marriage, the Trees lived at Mereworth Castle, which Michael Tree inherited from an uncle. The air of unstudied casualness at Shute House is a triumph of the decorator's art, in this case the expertise of the late John Fowler, in whose firm, Colefax & Fowler, Michael Tree was until recently what he calls a "sleeping partner." A well-known artist, he studied at London's Slade School of Art. *See page 168.*

continued on page 20



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continued from page 18


BILLY CUNNINGHAM

Helen Langlais

An Imaginative Kingdom

Born and raised in Maine, the late sculptor Bernard Langlais began his career as a painter but then decided that "painting wasn't physical enough for me. Working with wood is a mind-hand thing: there is more contact with the object." After going to Oslo on a Fulbright Fellowship in 1954, he was active in the New York art scene until he and his wife, Helen, moved back to Maine in 1966. There he created the large works for which he is best known. When asked why he expanded the scale, Langlais replied, "I didn't move to Maine to do big things. I did big things because I moved to Maine." New York's Midtown Galleries will sponsor two exhibitions of his work this year, the first at the Hobe Sound Galleries North in Portland, Maine, August 19 to September 13; the second at Chicago's R. H. Love Galleries, October 24 to November 28. *See page 174.*


DERRY MOORE

Sir Nicholas Henderson


DERRY MOORE

Lady Henderson

In the Chalk Hills

Mary Henderson once wrote in these pages, "I mind terribly where I live." For someone who spent three decades traveling from one foreign service post to another with her husband, Sir Nicholas Henderson, author and former British ambassador to the United States, that is a difficult principle to live by. Her taste and determination have apparently triumphed, however. Applying the same tenacity she once used as a foreign correspondent for Time-Life, she has a reputation for turning undistinguished houses into highly personal ones. Her expertise faced a formidable challenge when the Hendersons purchased some rundown cottages in England's West Country. But for a woman who refused the suburban housing offered at their first post ("because it was not my romantic idea of Vienna") and leased instead a deserted hunting lodge which she filled with Biedermeier furniture she'd found stored in a warehouse, this was not a problem. She writes about her transformed cottages in this issue. *See page 184.*


DICK BUSHER

Mrs. Douglas Auchincloss

Maine Light

Described by more than one friend as having "an amazing flair" for interior design, Mrs. Douglas Auchincloss has three favorite elements in a room: "Fire, fruit, flowers. If you can have all of those all the time, everybody's reasonably content." She also believes in following her own taste. "I never have anyone do for me what I think I can do for myself," she says. "It would bother me. I never mind my own mistakes as much as someone else's." Now the Auchinclosses divide their time between New York, London, and the cottage on a Maine island that we feature this month. "There's a grocer here who brings over everything we need," says Mrs. Auchincloss about her island summers. "We get lobsters from the lobsterman and crabmeat from the lady who picks the crabs." A relaxing way of life until—as she is likely to do—she finds another decorating project in another locale. *See page 188.*


BILLY CUNNINGHAM

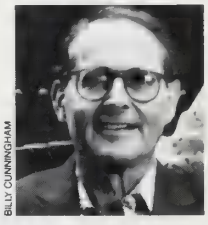
Ivan Karp
Marilynn Gelfman Karp

A Road Less Traveled

Ivan and Marilynn Karp love finding things—objects, houses, artists. He, the owner of Manhattan's O. K. Harris gallery, started out as a film editor for television, cutting love scenes and songs from westerns and leaving only the action. It was a job for which he says he was ill-suited. Later on he wrote fiction and worked for the Leo Castelli Gallery, where he met his wife, Marilynn Gelfman, when she brought in slides of a friend's work. When in 1964 the Karps decided to look for a getaway house in the country, they found a small town in New York's Schoharie County that reminded them of Vermont. "We walked between two maple trees," recalls Marilynn Karp, a sculptor and teacher, "and Ivan said, 'This is it.' We'd seen so many houses, who knew why this one?" But that seems to be the couple's secret—no matter what it is, they know it's right when they see it. *See page 196.*


BILLY CUNNINGHAM

Jean Amory


BILLY CUNNINGHAM

Harcourt Amory

Sylvan Cider Mill

It seems Jean Amory is more than just mildly interested in historic buildings. In New York's Westchester Hills she and her husband, Harcourt Amory, moved into a mid-nineteenth-century cider mill that was declared a local landmark in 1985. "I wanted to simplify," she says. "I wanted a couple of big rooms without all the nonsense we had before—maids' rooms and a dining room." She also owns and runs, along with her friend Sandra Kasper, the Bedford Green Antiques shop in Bedford, New York. Until they took it over in 1971, the building, leased from the town's historical society, was the local A & P. (The date on the sign read 1906, and a trapdoor led to where grains and cereals were kept.) Says Jean Amory, "I have the added pleasure of acquiring for myself when I'm acquiring for the shop. It makes my trips to England doubly productive." *See page 204.*□



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The flowing lines of this Chippendale period looking glass are complemented fully by this magnificent console table, with carved English roses to the frieze and surmounted with the original gold sienna marble top. Both mirror and console are a pair (only one of each shown) and both date from the third quarter of the 18th century.



Quite the most splendid George II period, mahogany, serving table standing upon four cabriole supports which terminate in hairy paw feet. The acanthus leaf carved decoration is superb in its detail and the whole is surmounted by the original white sienna marble top. Circa 1730.



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From the Chippendale period, these fine chairs were made by Richard Gillow in the middle of the 18th century. The carving is crisp in detail and magnificent in execution. Proudly standing on cabriole supports terminating in claw and ball feet they are a set of eight dining chairs (only two shown). Circa 1750. Full history and provenance available.

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In a Mess

I MUST ADMIT I AM not a great reader of art magazines. I like to think (as opposed to "I really think") I am too politically aware, too socially wise, I have read and seen too much, to be caught gaping at yet another new décor, the ineffable grace of some English country house, the ultra-smart studio of a critic or artist of whom I have never heard. I will allow them to while away a few minutes in a waiting room, but never will I take them seriously.

Thus might I flick art magazines off my cuff. But the real reason for this disgraceful disdain is much simpler. I loathe being reminded that other people do not live in a mess. I used to have a naïve theory to explain this. It began with the notion that no one willingly lives in a state of disorder; therefore what causes it is lack of time and lack of money. If everyone were rich enough, we should all live perfectly organized lives; in flawlessly chosen and arranged rooms and gardens, all effortlessly expressive of our personalities, both public and private. Untidy pets, untidier children, undiscarded newspapers, unemptied ashtrays, unwashed dishes, undusted shelves, garden weeds—all the irritating chaos of ordinary life—would no longer exist.

The gross flaw in all this begins of course with the very first notion: that nobody willingly lives in a mess. I have lived in messes of some kind most of my life, and continue to do so, and what is more, so do most people, and not only those who can plead lack of time and money to remedy it. They may not admit it; they may fall over themselves to pretend they live according to the accepted ideals of good taste and order. Like the skilled foreign agent, they learn to lead two lives—one as secret enemy, the other as complete conformer to the society spied upon.

Only a lucky few can put their supposed yearning for order to the test. Most of us can always blame our failure to rise to it on circumstance. If *we* could afford servants, larger houses, professionally designed décors, by heavens we'd show them . . . all of which is the purest nonsense. A tendency to order or disorder in life comes very early; more money, if one is already a devotee of the latter, simply leads to more mess. As well give a dollar to a drunkard and expect him to join Alcoholics Anonymous.

I am an instance. My wife and I were poor until well into our fourth decade. Then quite suddenly we realized that the days of living from hand to mouth, from one week to the next, were over. Now we could live, within reason, where and how we liked. We bought a large Georgian house in the southwest of England. After years of living in cramped flats, we would now live in immaculate and exquisite order. We still live in that house, but in a highly maculate clutter and disorder—for which, my wife claims, I am largely to blame. I don't deny it, but like all genuine criminals, I have a hard-luck story. History dealt me three fatally bad cards in this game. First, I have always been a lover of nature. Second, I became, and part of me remains, a collector. Third, I also became a novelist. I had, in short, lost before I began.

A foul myth (propagated by fifth columnists in our own ranks) has grown up that we novelists are highly ordered and disciplined people, surrounded by reference books, filing cabinets, word processors, dutiful secretaries working to fixed plans. There used to be a charming old trade—though increasingly rare, not absolutely extinct even today—in English towns and cities. It was that of the rag-and-bone man. Typically he drove an old horse-cart and had acquired a penetrating cry, the last to survive from the countless street cries of two centuries ago. What he sought as he meandered up and down the streets was all the petty domestic junk

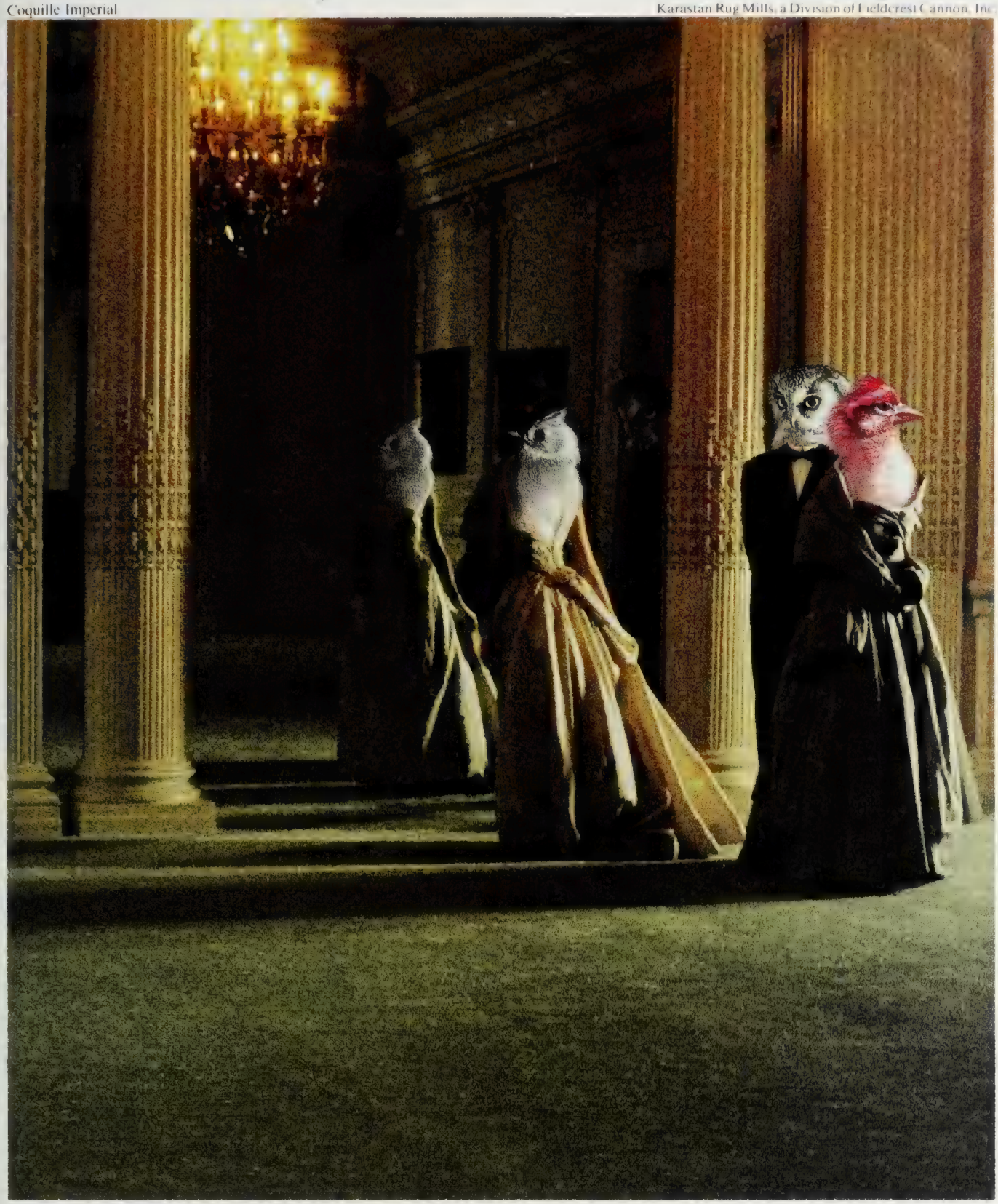


PAT GOOWIN

John Fowles, author of *The Magus, The French Lieutenant's Woman, Daniel Martin* and *A Maggot*, lives in a state of creative disarray in Lyme Regis, Dorsetshire, on the English coast.

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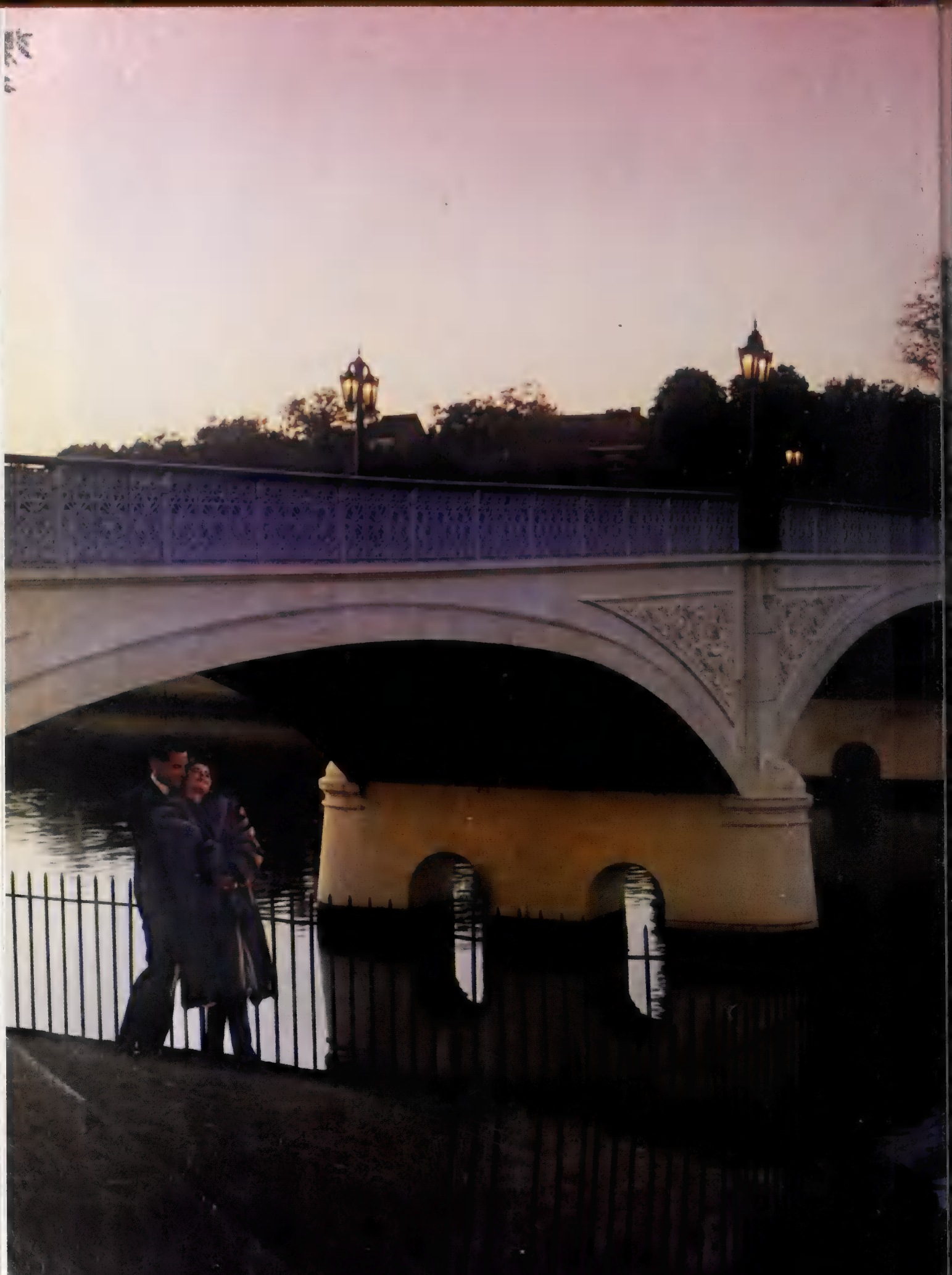
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At least in terms of what he *said* to e. He was of the school that believes tions speak louder than words.

Everytime I brought up the sub-ct of the future he'd smile and say thing.

Instead, he'd reach out and touch y face or just look deep into my eyes th those incredible eyes of his.

So, after a year of seeing him just out every second day, I thought it as time to celebrate the longevity of r romance.

And perhaps try and prompt him o revealing his future plans, if in t he had any.

It was at one of the most celebrated veller's stores in the city that the n behind the counter suggested a ution to my woes.

"If you give him a beautiful time-ce he will immediately understand t you are every bit as concerned out tomorrow as you are about to-y," the salesman said.

"But it will need to be something ly special," I replied, "because he's engineer and knows a lot about de-n and technology."

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This was indeed the gift for a man of science and action.

I left it until after dinner, walking home through the cool autumn night, before I confronted my engineer.

"What time should we meet tomorrow?" I enquired innocently.

He stopped and turned to face me.

Before he could respond I reached into my handbag, pulled out the package and presented it to him.

He opened it quietly and carefully.

Lifting the hinged lid of the case, the timepiece was revealed. He moved beneath a streetlight to inspect my gift.

And that's when he saw the message engraved on the back.

"You are very beautiful. And this is very beautiful. I think we should talk about next summer."

And that's all he said before taking me in his arms.

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In a Mess
continued from page 24

that every house accumulates, all that fell between the domain of the ashcan (total worthlessness) and some very minimal value in secondhand terms. His piled cart at the end of a day was usually a splendid anthology of really bad taste and past human folly: old pots, old clothes and carpets, defunct electrical gear, broken furniture, repro pictures, outlived hatstands, chipped vases, cracked mirrors, all the hideous jetsam of the consumer society of yesteryear.

I always felt great sympathy for the rag-and-bone men as they clopped along through angry streams of cars emitting their mournful cry, and not merely because they were a picturesque survival from the past. They always seemed to me, in the mess they laboriously assembled, in the haphazardness of their methods and their livelihood, our secret brothers: always much closer to our reality than the notion that you can produce novels by iron method, as one might train a squad of marines. Good novels are like good wild plants; they grow out of dirt, the mess of the earth as it is, not as it should be. Almost anything preplanned or decided before a novel is written is potential death to it. The enterprise depends to an enormous degree on sheer luck, and such luck simply does not flourish in the closed universes of immaculate order.

A novel of mine, *The Collector*, was very hostile to the idea of collecting, especially of living nature. But I am afraid the preacher was not in this case even a converted sinner, but still a hardened case. I have always found old books irresistible, though I collect them in a way that would make any serious bibliophile shudder. No precious first editions, no cherished association copies, but much more a dog-eared and broken-backed mishmash of works that have never (usually deservedly) been reprinted, a forlorn detritus of past history—the collection of a born rag-and-bone man, in short. I am now hoist on my own petard, and collected myself, though far from happily. Would-be kind collectors of me who write with news of latest prices are not appreciated: they would as well write to a reformed Mafia man (if such a thing exists) of the latest coups in the drug racket. Nothing is quite so maddening as being told the price of first editions of which one no longer has copies.

If it were only books, perhaps partly justifiable in a writer . . . but alas, I have fatally dabbled in many other things, sufficiently to clutter life beyond any hope for my wife's long-held dream of the sparse, monastic décor, the curtailment of possessions to what one strictly needs—all those drawers of useless medieval pottery shards, those boxes of old theatrical postcards, those shelves of bits

continued on page 32

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John Fowles
continued from page 28

of old china gathering endless dust. And my garden . . . I no longer dare show expert gardeners round it. Their incredulous horror when its weed-filled chaos hits them is too painful to bear. A few years ago I thought to kill the demon Collecting by becoming curator of our little local museum; that has helped, and I do now very largely collect for the public good, not myself. But I am not cured.

The aspect of collecting I hate has to do with its supposed proof of financial acumen, skill at shrewd investment; and not only because I have never been any good at it. The aspect I love is the possession of something, however small or trivial, from the past, whose tacit poetry provides a link back, if only to a common reality. It is this, the little key to a door onto a vanished world each object represents, however worthless in itself, that I need.

The one thing that cannot live with this absurd love of surrounding oneself with a multiplicity of objects is of course the kind of ego that is determined to project itself on the world by sheer style. Some may say that no artist, with the advantage of the enormous ego-projecting possibilities of art, should decry others for trying to do it by such a lifestyle—by writing their own view of themselves, though not in words.

My only real excuse for living in a mess is that it suits me to do so. Yet I believe there is some deeper principle of nature in it, as there is in the way I run—or rather don't run—my garden. It is my firm conviction that we benighted existers in a mess do finally live a richer life than the worshipers of order, the displayers of the best contemporary taste, of the most sophisticated form of conspicuous consumption. I no longer despise those who do so live; at best they set ideal standards of comfort, elegance, design, balanced order, whatever it may be. But I remain a renegade. I am nature, and opposed to all imposition of outward rules, outward form; unashamedly, a mess.□

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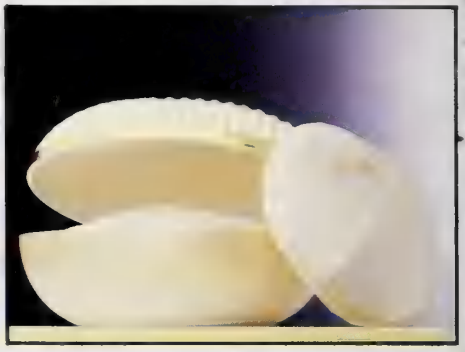
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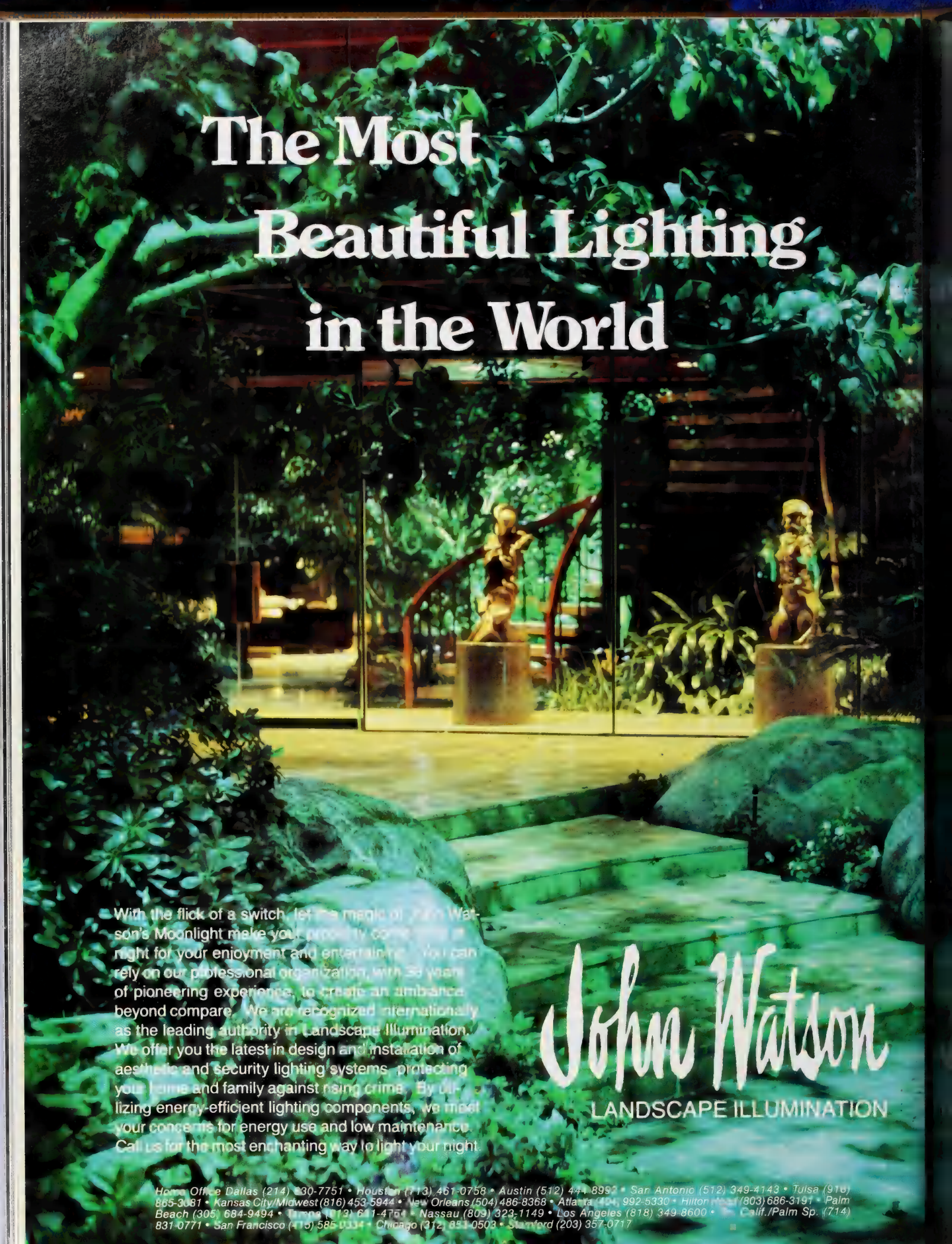
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Philosopher of the Country House

THERE ARE NOT many roads in the Berkshires that stretch for a mile or so on level ground without turning and twisting to adapt themselves to the hills or to what were once cow paths. But early in the spring I was driving along one such road during the late afternoon when the shadows were growing long.

On either side, set well back, were houses surrounded by daffodils and narcissus and flowering shrubs and fruit trees and wide, neatly mowed lawns. There were several white houses and an occasional gray or moss-green or mustard-yellow one sheltered by tall maples. Some of the houses had been built within the last fifty years, but more of them were older than that, and a few were older than the century, some by a long shot.

There was an orderliness and pride and quiet dignity about them. Some were backed by conventional red barns and green fields stretching away, though none was a working farm any longer. They were country houses, and I had the conviction that they would not have looked as they did, been as tidy and welcoming and suitable and attractive as they were, if it had not been for a gentleman who died in 1852. He was surely responsible for the pleasant aspect and spirit that pervaded them, though it is unlikely that any of their occupants have ever heard of him.

This gentleman (and there is no question that he was a gentleman) was Andrew Jackson Downing, a landscape architect as half his profession and a writer and editor of *The Horticulturalist* as the other half. His was a very popular magazine in the days when eighty percent of Americans lived in the country, most of them on farms. They read his advice, much of it of the most practical sort, and his admonitions, some of them of a moral tone, with eagerness and respect. It has been accurately told of Downing, a modest and moderate man, that he was the most influential tastemaker of his time. A writer in *Harper's New Monthly Magazine* said of him twenty years after he died at the age of thirty-seven, "No American has built for himself a more permanent monument than Downing the landscape gardener."





NANCY RICA SCHIFF

Downing was an acute observer and prolific writer about those aspects of American life that were dear to him, and none was dearer than his determination to raise the standards of rural life. "So long as men are forced to live in log huts and follow the hunter's life," he wrote, "we must not be surprised at lynch law and the use of the bowie knife. But, when smiling lawns and tasteful cottages

"It has been accurately told," says Russell Lynes, "that Andrew Jackson Downing was the most influential tastemaker of his time." As a landscape architect and writer, Downing (1815–1852) urged rural American families to forgo the prevalent Greek Revival architecture in favor of a style more suited to the country. TOP: "There is dignity . . . and elegance about all its leading features," Downing wrote of a villa in the Italian style, which he favored for "the harmony which pervades it."

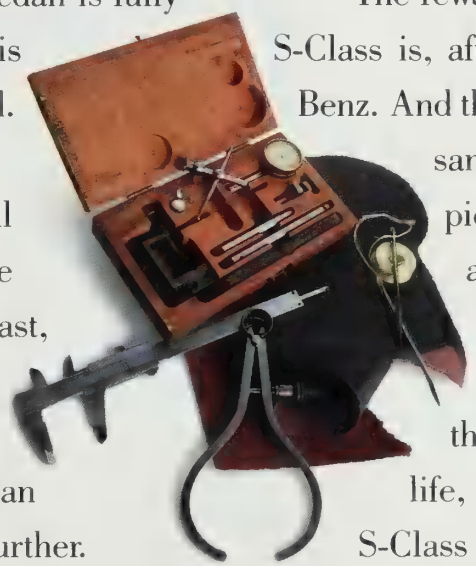
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Philosopher of the Country House
continued from page 35



To Downing (below), a cottage-villa in the Rural Gothic style (left) was "a perfect gem of a country residence," he wrote in his book *A Treatise on the Theory and Practice of Landscape Gardening*. "It contains all the most striking elements of the beautiful and picturesque in its exterior, while it admits of the greatest possible convenience in internal arrangement."

begin to embellish a country, we know that order and culture are established."

Metaphorically, Andrew Jackson Downing was born in a garden, in the town of Newburgh on the west bank of the Hudson, where his father was a nurseryman. Downing was only seven years old when his father died, and as a boy he worked, when he was not attending school, with his older brother, who took over their father's business. There was not enough money to send him to college, but he was a diligent boy with a taste for agricultural science, and by the time he was twenty-one he had become a recognized horticultural authority in the Hudson Valley and looked upon by the owners of the great estates of that region as "a gentleman, a scholar, and . . . a most practical man."



But his taste and interests extended beyond gardens to the houses they were designed to embellish. When he was a young man, the most usual kind of house that was being built, not just in the East but by families as they moved west, was a modified Greek temple adapted to the uses of a country family. We now call these houses Greek Revival, and they came in all sizes, from very modest to very grand. They were so prevalent that they were thought proper to include in our national hymn, which celebrated our "rocks and rills . . . and templed hills." Downing thought it was ridiculous for American farmers to be living in temples with wooden columns and porticoes on the façades and incongruous chimneys sticking out of the low-pitched roofs. He inveighed against them in his magazine, and in 1850 he published a book of essays entitled *The Architecture of Country Houses*.

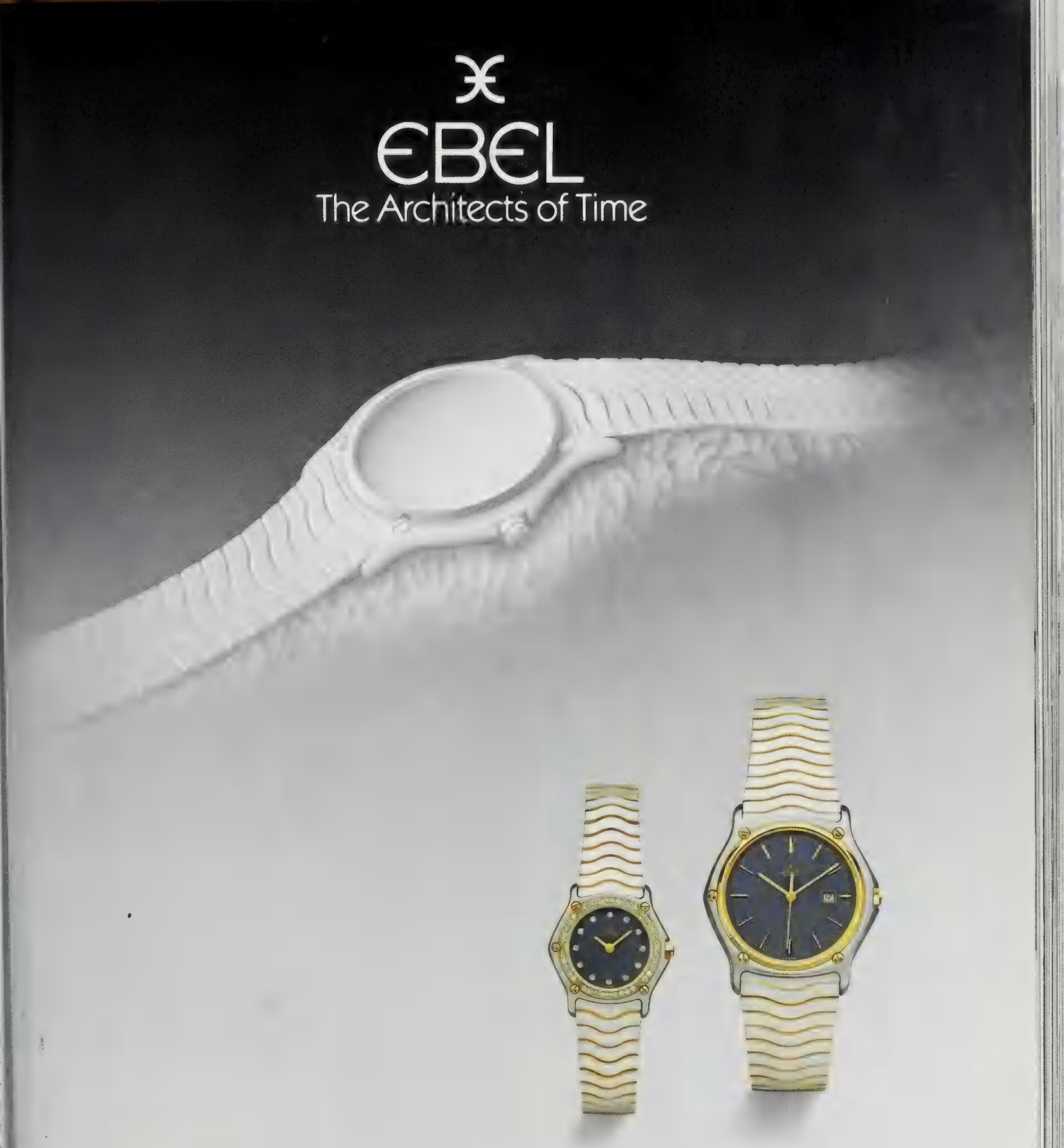
His preface to this volume, which is illustrated with engravings of houses he approved of and plans for them, starts with the declaration: "There are three excellent reasons why my countrymen should have good houses. The first, is because a good house (and by this I mean a fitting, tasteful, and significant dwelling) is a powerful means of civilization The second reason is, because the *individual home* has a great social value for a people. . . . The third reason is, because there is a moral influence in a country home—when, among an educated, truthful, and refined people, it is an echo of their character—which is more powerful than any mere oral teachings of virtue and morality." Downing elaborated at length on his three reasons; indeed the volume is essentially a treatise on proper taste in architecture and decoration and its moral and social importance.

It was time, Downing preached, for a new approach to domestic dwellings, especially country houses, and one of the clichés he wanted to be rid of was the white paint that universally covered the temples and clapboard houses. "Some of our freshly painted villages, seen on a bright summer day, might give a man with weak eyes a fit of ophthalmia," he wrote, and the only reason he saw for painting houses white was ostentation, to attract attention. "We think, in the beginning," he said, "that the color of all buildings in the country should be of those *soft and quiet shades* called neutral tints, such as fawn,

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Philosopher of the Country House
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drab, gray, brown, etc., and that all positive colors, such as white, yellow, red, blue, black, etc., should always be avoided." Houses should, he contended, blend into the colors of the landscape, not stand out against them.

The houses he recommended to replace the temples were mostly what we now call Gothic Revival, fashionable then in England as "the pointed style," though he insisted that "a dwelling house should look like a dwelling house." Delightful as Downing's Gothic cottages and villas appear today, it is hard for us to believe that an essentially ecclesiastical or collegiate style of building was any more suitable to an American country family than a temple. Though some of his contemporaries quibbled with Downing's taste, no one could deny his passionate dedication to improving the conditions under which country houses served the families who occupied them, planted them with gardens and trees, and embellished their lawns.

Downing was not an architect; he was a civilizer. He relied on his remarkable friend A. J. Davis, who designed some of America's most handsome country houses, to turn his sketches into illustrations for his books. Such was Downing's reputation that President Millard Fillmore commissioned him to landscape not only the Capitol but also the grounds of that splendid country house once known as the President's Palace and now called the White House.

A tragedy ended Downing's life early. A Hudson River steamer that was racing downstream to New York against a rival ship caught fire, and Downing was last seen throwing deck chairs from a burning deck into the water to serve as life rafts for those who had jumped overboard. His wife was one of those thus saved. If Downing's life was short, the influence of this all-but-forgotten man persists wherever there are tasteful cottages set in smiling lawns, like those I saw one spring evening on a straight stretch in the Berkshires. □



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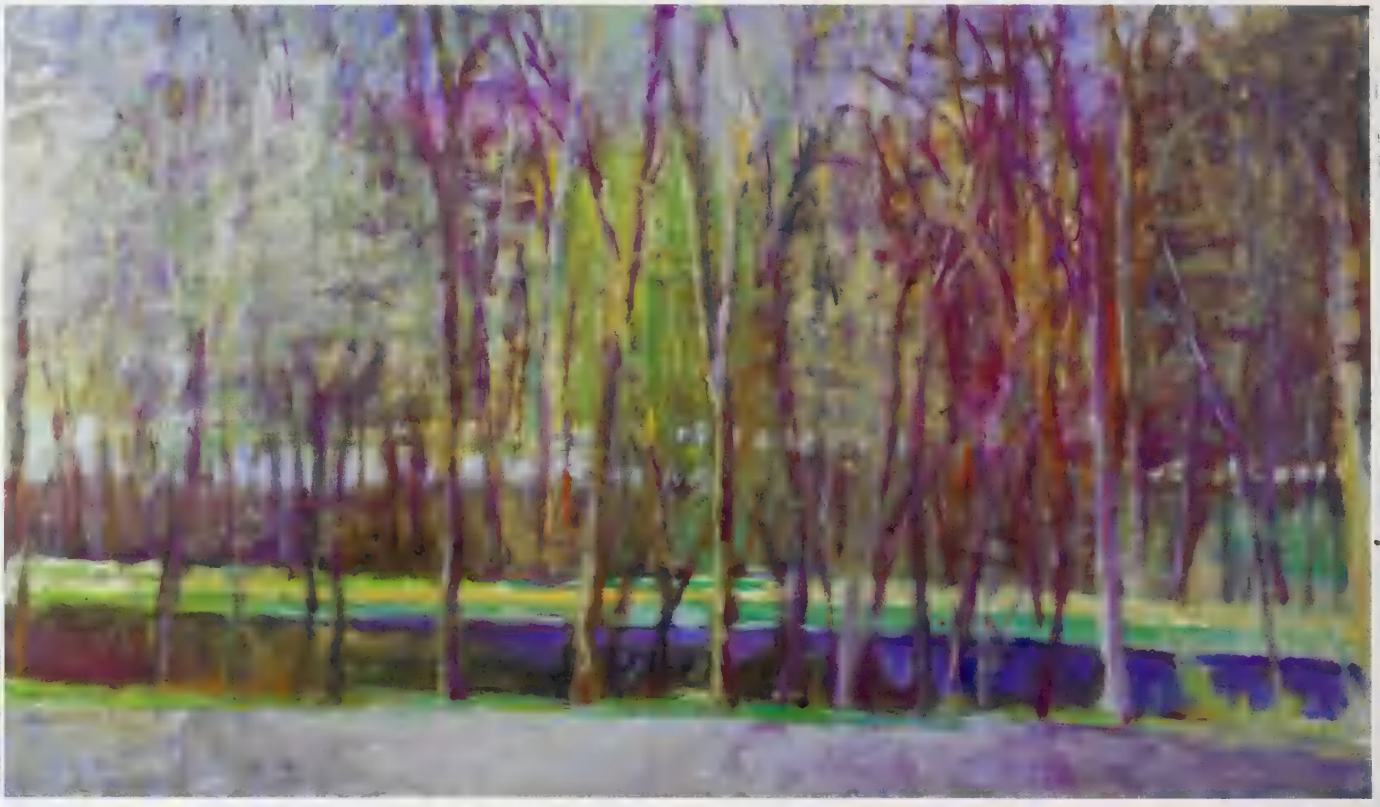
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Landscapes of Color

By Charles Gaines



PHOTOGRAPHY SARAH WELLS



Wolf Kahn paints the Vermont countryside, but particularity of place is not his main concern. "Every artist tries to put into his work his desire for what the world should be," he says. Color plays a major role in recent paintings—*Slope*, 1987 (left), and *Chesapeake and Ohio Canal in Spring*, 1986.

"LOOK AT THAT," Wolf Kahn says about a clear blue sky. "It just drives me crazy. But if you try to paint it just as it is, as it looks to you, it comes out all wrong. You have to find the right equivalents. Hans Hofmann, who was my teacher, made a wonderful statement. He said, 'There are many painters who can make the sun become a spot of yellow paint, but only an artist knows how to make a spot of yellow paint become the sun.'"

Kahn is fifty-nine, a stocky, me-

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EXHIBITED: Royal Academy, 1866, no. 398

LITERATURE: Algernon Graves, *The Royal Academy Exhibitors: 1769-1904*, Vol. I, p. 150, no. 398
Stephen Sartin, *Thomas Sidney Cooper, C.V.O., R.A.*, Leigh-on-Sea, 1976, p. 55, no. E240
Bryan's Dictionary of Painters and Engravers, 1964, Vol. I, cited page 326
The Art Journal, London, 1866, cited page 171
"Thomas Sidney Cooper, R.A., 1803-1902," *The Magazine of Art*, London, 1902, cited page 274

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Landscapes of Color
continued from page 44

dium-sized man with silvering hair, an amiable, intelligent face and intense light-blue eyes that love the act of looking. His painting studio for the summer and fall is a big weathered barn near Brattleboro, Vermont. Set up just inside its open doors are large unfinished landscapes, smelling of oil, shimmering in the barn's interior shade, each of them in the process of becoming a version of the light spring tones unfolding on the hillside behind his property and over the entire Connecticut River Valley.



BELOW: "Most of nature really presents itself as texture," Kahn says—a way of seeing he makes tangible in (left) *Edge of New Woods,* 1986, and (center) *Tone Row,* 1986, in the Vermont studio where he works throughout the summer and autumn. ABOVE: *High Barn,* 1986.



A few steps to one side of the barn is a blacksmith shop and chicken coop made over into a studio where Kahn's wife, Emily Mason, paints flowing abstract oils on paper, works that are also full of the colors of nature. On the other side of the barn is what has been their home, from May to October, for the past nineteen years. It is a simple camplike house, surrounded by old pine trees, that looks out to the valley over a steep, winding driveway lined with tall black locust trees and beyond that to a horizon of low mountains across the river in New Hampshire. The inside of the house is comfortable and utilitarian—hardwood floors, worn Oriental rugs, a wood stove for heat and one for cooking, well-used books. A back room serves as Kahn's "paper studio." It is literally full of landscapes done in pastels on paper, most of them unfinished. Along with the forty to fifty paintings he begins each spring and summer, he takes these pastels back with him to Manhattan when he and Emily return at the end of October. He then spends the winter in his Broadway studio, urging these spots of paint and pastel into becoming finished versions of the suns and skies, meadows, barns and copses of trees, the slants of light and textures of nature that he has looked at so passionately and intimately during the months before.

Like the rest of the property, the Kahn house, inside and out, is purposely simple, underworked. It is no more than what Wolf Kahn wants it to be: a spare, appropriate frame for his life. And his life now, in both Vermont and New York, for twelve months a year, is resolutely and almost exclusively his art.

Wolf Kahn was born in Stuttgart, Germany, into a prosperous and artistic family. His father was a composer and a conductor of the Stuttgart Philharmonic Orchestra. His mother had psychic propensities, and one of his

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Landscapes of Color
continued from page 49

great-uncles was a visual artist. When Kahn was still very young his mother died in a sanatorium, and he was sent to Frankfurt to live with his grandmother. There he was raised as the center of attention in a comfortable, enlightened home, and his precocious talent for drawing was made much of. But it wasn't long before history interrupted this relatively happy childhood. Two weeks before war broke out in 1939, Kahn was shipped away to England with a group of other refugee children and placed with a family there. His father, older brothers and sister had already escaped to America. His grandparents were killed in Hitler's concentration camps.

Following a year in England, Kahn joined what was left of his family in New Jersey. After his father moved to New York he attended the High School of Music and Art there, did a stint in the Navy, and then studied under Hans Hofmann at the legendary art school Hofmann had transplanted in 1934 from Munich to Eighth Street in New York.

His paintings contain a lyrical sense of what Henry James called "felt life."

The Hofmann experience was pivotal for Kahn, both as an artist and as a man. Technically, he emerged from it with a heightened structural sense—a more precise feeling for the unity of the structural elements of a painting. On a spiritual level, Hofmann taught him the value of spontaneity and innocence, together with a belief that the artist's real task is to struggle, always, toward coherence and harmony in his paintings.

According to Martica Sawin, who has written an eloquent book on Kahn and his painting, the phases of his work since the Hofmann days "arrange themselves almost by decade, following a thesis/antithesis/synthesis sequence, starting with the Expressionist canvases of the early 50s." In 1958 he shifted from a chromatic to a tonal vernacular, dropped the figure as subject matter and went exclusively to landscapes, which were, for most of a decade, dark and heavily painted. Then in 1968 he moved from the seacoast of Maine to Vermont and his canvases brightened again. Increasingly during the seventies, color assumed a dominant role in his work, and it still remains his primary passion.

It is largely through color that the recent canvases achieve two of their major effects: overall harmony and a radiance of juxtaposing fields. It is also largely through his use of color that Kahn avoids any hint of sentimentality in his landscapes. Although the subject matter may often be "pretty," his colors always toughen and excite the canvas, creating interesting surface tensions between the soft and the hard, the delicate and the austere. "I believe that I have raised the ante in color, which is my primary interest," he says. "I am always trying to get to a danger point in color."

So far as subject matter itself is concerned, Kahn has said that he would "like to make a painting with nothing interesting in it, where the painting itself is interesting but the subject matter is altogether lacking in incident and anecdote." Increasingly his subjects have tended to be neutral and to function primarily as carriers for the ideas behind the paintings.

Be that as it may, Wolf Kahn is, triumphantly, a landscape painter, and his best paintings contain not only ideas of organization and structure but a lyrical sense of what Henry James called "felt life." The play of early spring light on a river, the cool blue hover of distant hills over a summer field, the exact, sidelong, disappearing bend of a river—those things, through found equivalents, become themselves in his paintings and generously allow us to feel what Wolf Kahn saw.□





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Memories of an Eccentric World

By Mark Girouard

MR. HUSTON, OF Castle Huston, told his cook that if she sent the soup up cold again he would shoot her. She did send it up cold, and he did shoot her. Mr. Cooke, of Cookesborough, thought that he was turning into a fox. The earl of Antrim wanted to be buried upright at the top of the glen, looking down on his castle at Glenarm, but the coffin bearers were so drunk, or so exhausted by the climb, that they buried him upside down instead. The O'Sheas, of Garden Morris, had a family tree hanging in the gentlemen's lavatory that showed their descent from Adam. Mr. FitzGerald, of The Island in county Waterford, kept his first (dead) wife in a box in the hall. Old Miss Morley, of Portlaw, could only sweat through her tongue like a dog; I used to watch her with fascination for evidence of this peculiarity.

These were the stories and the people who floated around in the background of my boyhood when I went for holidays in Ireland in the 1940s. No doubt the tales were improved in the telling, for no one enjoys creating legends more than the Irish—or, for that matter, the Anglo-Irish. It was to the latter that my mother's family belonged. My grandmother, aunts, uncles and cousins lived in nine country houses of all shapes and sizes, within twenty miles of each other in counties Waterford and Tipperary.

They were part of the great nexus of Protestant Anglo-Irish families, descendants of Norman or Elizabethan adventurers, Cromwellian soldiers or Georgian bishops and lawyers, who for centuries had been the ruling class of Ireland. Most of the land belonging to these families had been bought out by the government in the Land



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ABOVE: "Many sham castles were constructed in Ireland during the early 19th century," says Mark Girouard, "including a circa 1820 lodge gate at Ballysaggartmore, county Waterford, which was intended as a companion to a grand castle that was never built." BELOW: Russborough, county Wicklow, is now a charitable trust established by its owner, Sir Alfred Beit.

continued on page 56



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Memories of an Eccentric World
continued from page 54


COURTESY MARY DURLACHER


COURTESY MARY DURLACHER


COURTESY MARY DURLACHER

CLOCKWISE FROM ABOVE: Curraghmore, county Waterford, with 18th-century interiors by James Wyatt; Whitfield Court, county Waterford, built in the mid-19th century in the Italian villa style; and Newtown Anner, county Tipperary, where Girouard's grandmother shot rabbits from her bedroom window.

Act of 1905, and what power remained to them had gone by the time Ireland became independent in 1921. A selection of their houses had been burnt down in the troubles that preceded and followed independence. A steady trickle were selling up and moving off to England or the colonies, but when I was a boy, large numbers were still living where they had always lived.

They all knew each other, or about each other. They all went up to Dublin in the summer for the Horse Show and stayed in the old-fashioned comfort of the Shelbourne Hotel on Stephen's Green. They met at race meetings or on the hunting field and danced foxtrots and eightsome reels at Hunt Balls together. They drove indomitably for many miles to go to parties or stay with each other. Their houses could be spotted with ease because the woods, fields and gardens around them, known collectively as the "demesne," were almost always surrounded by a stone wall eight to ten feet high, often stretching for several miles along the road. It sounds impressive but seldom was, since the walls were invariably covered in ivy and usually falling down.

The lodge gates, when one finally got to them, could be immensely grand, with pillars, coats of arms, towers or castellations. There was usually, in those days, a family living in the lodge, and someone (often a minute child) would come running out to open the gates. Beyond the gates the drive (always known as the avenue) usually ran for a mile or more. It was never tarred and was almost invariably pitted with large holes needing careful navigation by the car, pony trap or bicycle in or on which one was progressing. In my boyhood it was seldom the former, for petrol in the war years was hard to come by, except for priests and doctors. I remember the frustration of jogging along the roads to race meetings in a trap and being passed by carloads of jovial priests heading for the same destination.

One could never tell for certain from the entrance what kind of house there would be at the end of the avenue. Ballysaggartmore, for instance, where my great-aunt Clodagh lived for a time, had one of the grandest sets of castellated lodge gates in Ireland, and a castellated bridge on the avenue that was even grander. All this had cost so much in the early nineteenth century that no money

continued on page 60

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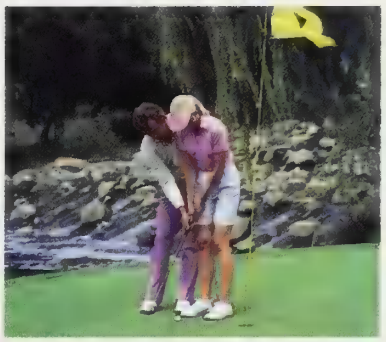
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Memories of an Eccentric World
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was left over with which to build the house, and Aunt Clodagh and her children had to live in the stables.

Alternatively, very modest gates could lead to houses of apparently immense size and grandeur. Anglo-Irish families liked making more of a show than their income warranted. One way of doing this was to unite house, stables, outbuildings and farm buildings into one grand composition and either string everything out into a line, as at Russborough in county Wicklow, or wrap it around an enormous entrance court, as at Curraghmore, my mother's old home in county Waterford. At Ballyseedy Castle in Kerry, half the front was a sham and had no rooms at all behind it.

Comfort was never a feature of these houses. They were heated by open fires of turf or damply hissing logs. Central heating was either non-existent or did not work. At Mount Congreve in county Waterford (where the flower beds in front of the house were planted with carrots) the butler presented each of the dinner guests with a rug as they entered the dining room. Washing in the morning was by means of copper cans of hot water, wrapped in towels and delivered by a housemaid. Running a bath in the vast, cavernous tubs was always a gamble. Would or would not the thin trickle of dark brown water emerging from the hot-water tap—connected to an equally cavernous boiler a hundred yards or so away—ever turn hot? The answer was usually not.



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Malahide Castle, near Dublin, now part of the Irish National Portrait Collection, was home to the Talbot family for eight centuries. Tracery windows are Gothick.

The water may have been cold, but the welcome never was. They were hospitable houses, full of laughter and good stories.

The water may have been cold, but the welcome never was. They were hospitable houses, full of laughter and good stories, and their woods, lakes, rivers, boats, horses, stables, haylofts and barns made them wonderful places for children. Inside the houses were stone-flagged corridors long enough to bicycle along, and endless staircases and hiding places ideal for games of catch and hide-and-seek or midnight feasts.

There was a hidden room above a trapdoor in an uncle's house that Victorian children had obviously enjoyed finding and using too, because its walls were decorated with crude but lively drawings of Victorian ladies and gentlemen in top hats and bustles. An even more exciting secret space at Curraghmore could only be reached by pulling out the books and shelves of a built-in bookcase in the billiard room and crawling through the gap that was revealed. Earlier generations of children had been there too, and left behind a cache of rusting swords and military helmets, wonderful for dressing up.

It was when I was about fourteen that I started to notice things I had not noticed before. The billiard room ceiling, for instance, was decorated with delicate fronds of Rococo plasterwork: baskets of flowers and heads of gods and goddesses. The room in which we played table tennis was lined with oil paintings of eighteenth-century London and a huge Dutch allegory of the Four Evangelists. Soon I began to burrow in the bookcases that lined the billiard room, library and corridors, and to disinter crumbling folios of architectural engravings that no one had looked at for a hundred years or more. I was entering into an exploration of the country house that has oc-

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Memories of an Eccentric World
continued from page 60

cupied much of my life ever since.

In the 1950s and 1960s I spent long happy weeks exploring Ireland and Irish country houses with friends in the Irish Georgian Society. These were times of excitement and discovery. Very little had been written about Irish houses, and we drove along empty roads through wet, beautiful countryside never quite knowing what we were going to find. The house we were looking for could turn out to be a heap of rubble or a burnt-out shell, or be full of nuns or lunatics—or bales of hay piled beneath superb Italian plasterwork, as was the case at Riverstown in county Cork before the Irish Georgians acquired it.

But many of the houses we visited were still lived in and filled with the contents that had always been in them. The fact that there was not much money in the Irish country-house world meant that much had decayed but little had been altered. The walls could be streaked with damp and there might be holes in the carpet, but the faded colors were the original eighteenth-century ones. All over Ireland there was still a wonderful wealth of furniture, china, silver and pictures in tall, exquisitely proportioned rooms, with high sash windows through which one looked out over green country to the mountains.

Sadly, the story does not have a wonderful ending. The romanticism, affection and nostalgia that supports country houses in England scarcely exists in Ireland, where many, and perhaps most, people think of them as an alien import. Moreover, Ireland is not a rich country. Except in the north (which is a different story), it has nothing comparable to the British National Trust, with its great string of country houses and generous grants of government money that subsidize repairs and renovations to historic buildings of all varieties.

A few Irish country houses have reasonably assured futures, like the magnificent Georgian mansions of Russborough and Castletown, which have been set up as charitable trusts, or Malahide Castle, which the Irish government has taken over (but only after most of the contents were sold). But year after year more and more houses are being sold and their contents dispersed. Little is left from the days that I remember, when huge teas of soda bread, honeycomb, hot scones, cakes and biscuits without end were laid out on white tablecloths before the blazing fireplace, when the blue paraffin flame flickered beneath the silver teakettle, and it seemed to a child that nothing could ever change. □





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Peter H. Tillou's American Flair

By C. D. B. Bryan

"THE GAME FOR THE professional dealer and collector is the chase," explains Peter H. Tillou. "It's finding something superior and having the opportunity to acquire it, to add it to a collection or handle it for a family. Typically what I've done is make collections and then sell them. I love doing that, because I will refine it and then the collector will carry on. For me the interest has always been the opportunity to involve myself with an area other people are passing by."

One such area in the 1950s was American folk painting. Beginning then with a few works, Peter Tillou has now amassed one of the country's most renowned collections—a large portion of which, at any given time, is traveling about the country en route to some museum or another. Some of it, however, can be seen in Litchfield, Connecticut, where Tillou's residence and gallery is located in a replica of a Revolutionary War general's Long Island house, built over fifty years ago by architect George Switzer. It stands a few hundred quiet yards from the homesite where Henry Ward Beecher and his sister Harriet Beecher Stowe were born.

A stone gate and gravel drive lead to the large white clapboard house Peter Tillou has lived in since 1965. Once inside, a visitor can see that Tillou has been happily collecting not just fine American folk art but practically anything that has caught his eye. As a young boy he ducked school in Buffalo, New York, to rummage through pawnshops in search of old swords, crocks, coins and other objects.

"From age twelve to eighteen, I bought and sold coins all over Buffalo and in New York City," Tillou says. "It amazed me that you could buy a rare half-dollar in one store and then go two blocks away and sell it for fifty percent more—simply because the first dealer underestimated its condition while the second was willing to pay a premium. So if you taught yourself this, you were able to take advantage of what another person didn't see."



PHOTOGRAPHY BILL CUNNINGHAM

A trio of 19th-century folk paintings hangs above a circa 1790 Pennsylvania dower chest at Peter H. Tillou Fine Arts in Litchfield, Connecticut. Flanking the chest are a circa 1800 New England bow-back Windsor chair and a 19th-century Bennington stoneware jug.

Peter Tillou enrolled in the mid-1950s as an undergraduate at Ohio Wesleyan University, where he studied art and business—though he was quick to duck out of class there, too. "I just had this driving, insatiable interest in the hunt," Tillou amiably admits. "I'd make a deal with my professors," he laughs. "I'd tell them, 'I'm leaving for Switzerland. May I do a paper?' "

Weeks later Tillou would reappear at the university and lecture on what he had found. An article he published on weapons in the *Atlantic Monthly* saved his history grade. He was also publishing regularly in *Antique Monthly* and would bring to class a satchel of objects he had picked up on his trips and discuss them.

While still in college Tillou was dealing in rare arms and armor he

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Peter H. Tillou's American Flair
continued from page 64



A royal gun cabinet, left, ordered by King Ludwig of Bavaria in 1878 as a gift for the French minister, is "probably one of the rarest objects I've found in my entire career," says Peter Tillou. Right, an inlaid Hepplewhite bureau-desk, circa 1810.



Peter Tillou stands amid a range of antiques, including a circa 1770 Pennsylvania Chippendale tall-case clock, a circa 1815 New York Federal sofa and a circa 1770 Connecticut Queen Anne highboy. *Portrait of a Boy*, 1908, is by Sir William Orpen.

had found in Europe, bringing back pre-Columbian gold from South America, selling Greek and Roman antiquities—and classic cars. By the time he graduated in 1957, he knew art dealing would be his profession. By then he was collecting Early American furniture and folk paintings.

"Connecticut furniture has always been my favorite because of the simplicity. It's without any superfluous detail and I like that," he says, adding, "I like that about folk painting, too: simple lines against a plain background, very stark, very bold.

"Folk paintings are some of the finest art in America," he says with enthusiasm. "It's our native art, and there's a parallel between the flowering of our nation and American folk painting. It was just so uninhibited! There were no restraints. It was the most important art development in America next to the Hudson River painters, who brought a whole new aspect to landscape painting, a dramatic study of the grandeur of nature.

"In the 1950s," Tillou continues, "Hudson River paintings were all over. They were virtually unnoticed. They weren't fashionable with most collectors. Museums had them, but they had been neglected. Most American art had been." That attitude soon changed. "What broke it open was Abstract Expressionism," he says. "Suddenly American artists were world-renowned. That gave a great impetus to the American collector. We weren't a collecting nation before, but we became one."

As the number of art collectors has grown, they have become more sophisticated, says Tillou. "Sophisticated in the sense that they make it a challenge to learn about what they're buying. More so than the older collectors, who relied on their dealers or advisors. And, too, there is a real surge to buy the best in every field. Collectors have learned: Buy the best you can afford."

Tillou recalls how objects art collectors spoke of as having been "modestly priced" twenty years ago and "expensive" ten years ago are far higher today. "And yet," he says, "there are any number of paintings still out there for $1,000 to $5,000 that are terrific. And that's fun. These are the pictures that develop a collector's interest, because five years later there's a book about the artists, or an exhibition, and up go the prices."

Peter Tillou gives as an example the British painter Sir William Orpen (1878-1931). "I would compare him to Eakins," says Tillou. "His portraiture is superb. Five years ago his paintings were available for $10,000. And then he was recognized; his paintings sell for $100,000 to $150,000 now."

Tillou continues, "But what sometimes happens is overpromotion, and in buying art as an investment that's the danger. The French Impressionists, for example—though too expensive for most people—have become a way of trading money. In many instances they're overpriced—not the

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Peter H. Tillou's American Flair

continued from page 66

great ones, but that third circle of Impressionists. As that has happened, smart collectors and art lovers, recognizing the danger, want to buy painters whose prices are not out of touch with reality. They'll buy a superior Orpen or someone like my favorite, William Merritt Chase, for far less. And the willingness on the part of collectors to make that transition is what's changing the market, too."

Today when Peter Tillou looks back on his college days, it is with only a little nostalgia. "The fifties were a heyday for collecting," he recalls. "In Europe I used to buy things and then ask what I'd bought—they were beautiful to me and I knew they were valuable, but I didn't even know what they were. Once the director of the Henry Ford Museum told me I'd bought an orrery—he subsequently bought it for the museum.

"The point is that somehow the beauty of the cabinet, and the interesting aspects of the instrument that was encased in it, had captivated me, and these are the things that make collecting so exciting. The hunt for the unusual object—that piques your interest, that teaches you something. The greatest way to learn is to spend your own money, and as you lose it or make mistakes you learn very quickly.

"I just had this driving, insatiable interest in the hunt," Tillou amiably admits.

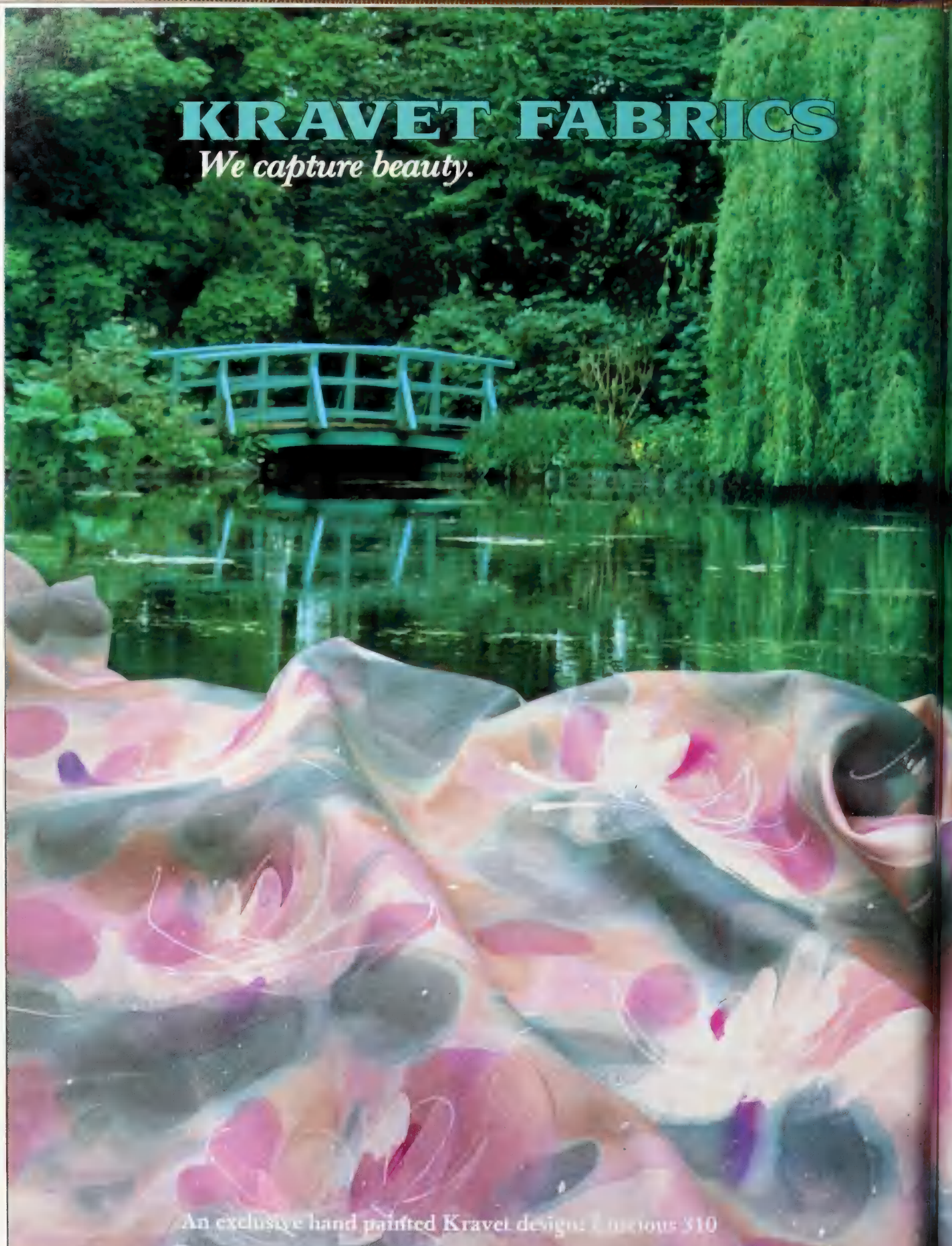
"In Europe," Tillou laughs, "I was continually broke because there was so much to buy and no one to sell it to. But now there's such a scarcity of things to buy, the hunt has become so concentrated, that we're thrilled with finding one special piece." He pauses for a moment, then adds, "And I find that just as exciting as the days when you could fill the back of a pickup truck for $500. It's just changed."□

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Architectural Vigor of the Summer Enclave

By Paul Goldberger



PETER AARON/ESTO

THERE ARE PLACES AND TIMES in which new residential architecture seems to burst forth with particular vigor: Los Angeles in the 1930s, New Canaan, Connecticut, in the 1950s, and now, in our own time, surely that group of towns in eastern Long Island known as "the Hamptons." There, in those seaside communities roughly one hundred miles from Manhattan, stands an inventory of contemporary domestic architecture that already rivals any in the country and continues to expand. There are recent houses by architects as well known as Charles Gwathmey, Richard Meier, Robert A. M. Stern and Robert Venturi; there are houses by the next generation, architects like Tod Williams, Paul Segal and Edward Mills; and there are houses by still-younger architects of great promise.

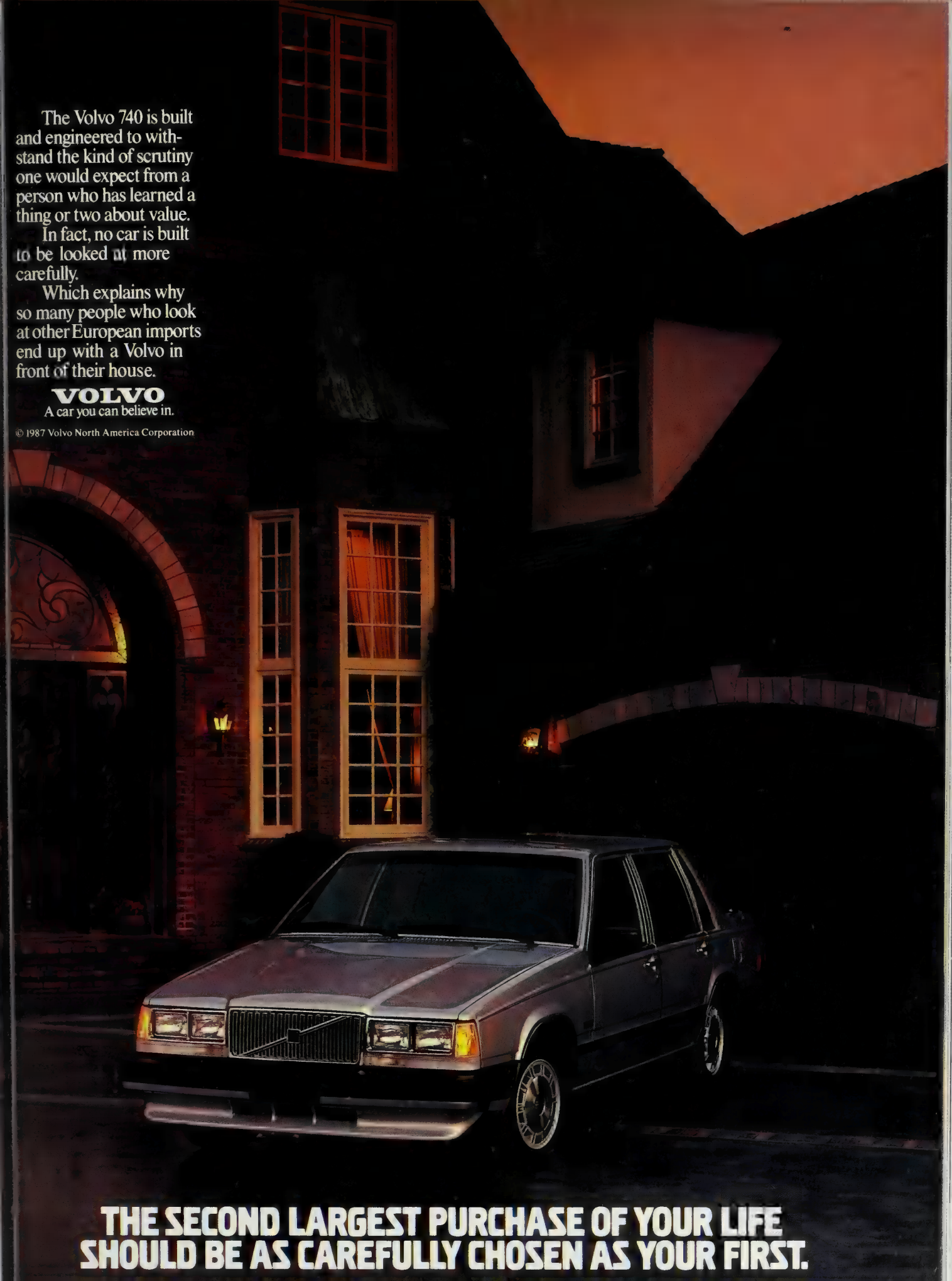
It would all seem a paradise, and in many ways it is. The sense of commitment to residential architecture is stronger here than anywhere else on the East Coast, and there is little to inhibit the architect apart from an elemental respect for this extraordinary landscape of farmland running to the sea. It is a splendid landscape, far more varied than most seacoasts; while it lacks the high drama of Big Sur or the coast of Maine, it possesses dunes, fields, woods, bays, swamps, marshes, pine barrens and a high ridge left by a glacier that long ago swept across the continent.

There are sections that consist of little more than sand and marsh, the land so narrow that ocean and bay are visible at once, and there are places where wetlands and a softly flowing bay combine to create an exquisite, tranquil atmosphere. There are also places where houses are set deep in a woods 250 feet above sea level, with glorious views through the trees, down the ridge, across the fields, past the steeples of the village and out to sea.

And if the land varies in its nature, so do the settlements. For despite the tendency to lump them all together as "the Hamptons," the villages at the east end of Long Island are in fact quite different. Westhampton and Quogue are split by a small inland waterway and have a single strip of houses and beach, and smaller suburban settlements inland. Southampton, the largest of the Hamptons, is a

The seaside communities of the Hamptons offer "domestic architecture that rivals any in the country," says Paul Goldberger. ABOVE: Robert A. M. Stern's contemporary interpretation of a Shingle Style house on the beach at East Quogue is reminiscent of those first built in the Hamptons.

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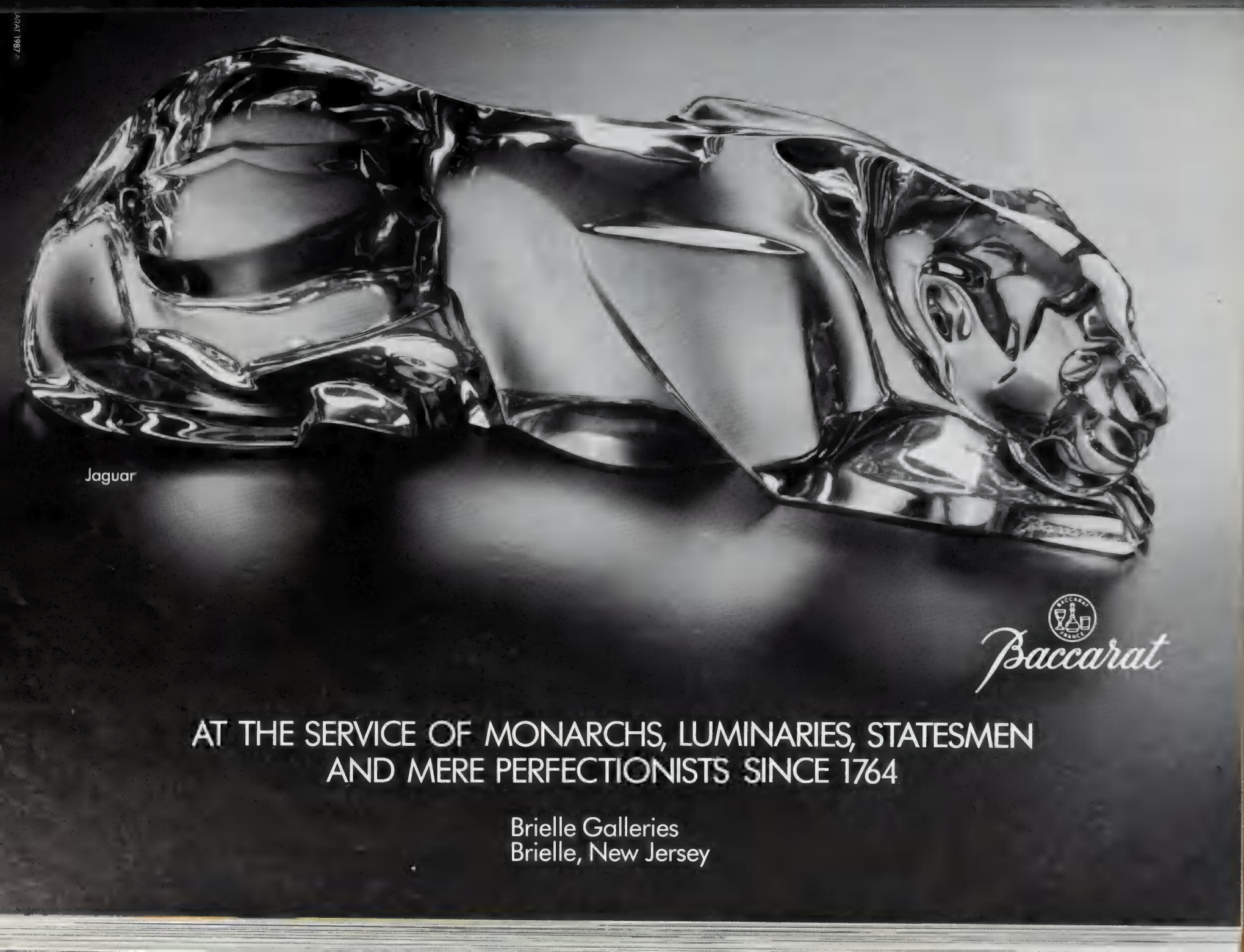
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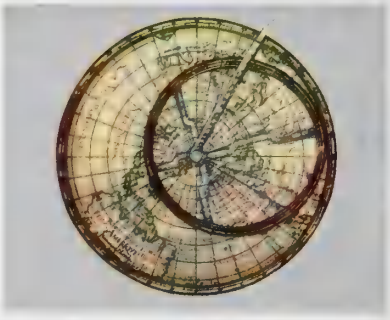
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Architectural Vigor of the Summer Enclave
continued from page 74

collection of grand estates by the sea with an inland commercial center. Water Mill, Bridgehampton, Sagaponack and Wainscott were once tiny settlements amid fields that extended virtually to the ocean's edge, and it is they that have changed most in the last generation as acres of farmland have gradually given way to houses.

And then there is East Hampton, an older village like Southampton, with houses of equal grandeur but with a center more beautiful, surely, than almost any in New England. Beyond East Hampton lies Amagansett, another farming village grown bigger, and then, at the very end, where the island grows thin, Napeague and Montauk, which turn almost entirely toward the ocean.

Although there were scattered attempts at modern houses in the Hamptons in the 1930s, the real beginning came in 1946 with the house in East Hampton that Robert Motherwell commissioned from the great French modernist architect Pierre Chareau: a Quonset hut with sections of the walls and roof rendered in glass. (Tragically, it was demolished in 1985 to make way for a much larger house for a subsequent owner.) A year later came Philip Johnson's Farney House in Sagaponack, a tight rectangular box of vertical cedar siding completed two years before Johnson's own Glass House in New Canaan. Then, as the 1940s turned into the 1950s, equally taut modern houses by Peter Blake, Julian Neski, Robert Rosenberg and others were built. Many more were constructed in the 1960s, and more still by the end of that decade, as Charles Gwathmey and Richard Henderson's 1966 house and studio for Robert Gwathmey in Amagansett brought forth a virtual avalanche of imitative structures of vertical cedar siding and slanted shed roofs—most of which, sad to say, had none of the strength of Gwathmey's energetic original.

By the 1970s it was becoming clear that the prosperity of the Hamptons was also this region's sadness. The wonderful landscape had inspired architects to do some of their best work—the history of Charles Gwathmey's practice can be told through his buildings there, as can that of Robert Stern, to name two—but as the favored outpost for well-to-do New Yorkers it had also come to inspire more than its share of architectural overreaching. A house in the Hamptons was beginning to become a kind of vehicle for personal expression, while the villages of the Hamptons, and particularly the more fragile sections of farmland, sometimes felt less like real places than like stages on which the buildings of architects and clients could be paraded.

Although East Hampton and Southampton first grew summer colonies around the turn of the century, there was no such problem then; the great shingled houses of that age, clustered close to the centers of the villages, made a dignified and gentle community, and the farmland outside was left undisturbed. There was no such luck when the towns of the Hamptons had their second and far greater surge of growth in the years after the mid-1960s; suddenly all the land seemed up for grabs, and people in search of second houses by the sea began not only to buy land in the older villages but out in the fields. Soon there was less and less farmland and more and more houses. With each passing year the Hamptons become less the rural place that first attracted summer settlers out of New York and more a kind of extravagant suburb full of ambitious, showy houses that often overshadow both the gentle shingled houses of the early years and the restrained modern architecture with which the area's resurgence began. Some of these houses were decent-looking and some were grotesque; even the better ones, however, did little to fit together to make a place, as the old shingled houses had done so gracefully.

There are moments, then, when the great postwar architecture seems like the benign tip of a much more threatening iceberg. But it is too soon to despair about the Hamptons, even though so much former farmland is gone forever. The last few years have brought a swing of the pendulum; there is a heightened consciousness about the special nature of the place and a strong desire to make new architecture that respects it. This is evident not only in the work of Robert Stern—which is strongly derivative of the Shingle Style—but also in the work of such architects as Kliment & Halsband, Eric Woodward, Eugene Futterman, Paul Segal, Bruce Nagel & Stephen Lesser. Their work shows an attempt to respect, if not to directly imitate, the architectural language that defined these villages in the past.

There is little to inhibit the architect apart from elemental respect for this extraordinary landscape.

There is a growing sense that the way to be new is not necesarily to stand out and be different—that modernism, though its early incarnation in the Hamptons was positive, was a less happy influence as the villages grew rapidly, and that its anxious angles and crisp geometries were not the way to make a coherent place. A sense of place—so important to the architects of the Shingle Style and of precious little interest to the modernists—is once again critical.

This is not unique to the Hamptons, of course. Contextualism is more and more a part of architecture everywhere, and so is regionalism—the beliefs that buildings should respect both the physical form of their neighbors and the traditions of their regions. In this sense, though, the Hamptons are once again serving as a laboratory for current thought—for as each phase of postwar modernism manifested itself on this seaside landscape, so is the reaction against modernism now showing itself there. The Hamptons for the last generation were the lens through which to view the movements of twentieth-century domestic architecture, and they are that still. □



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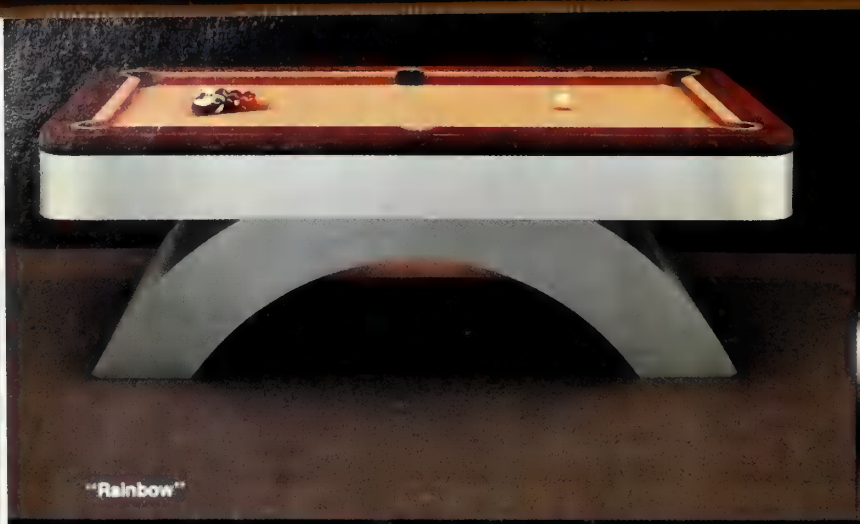
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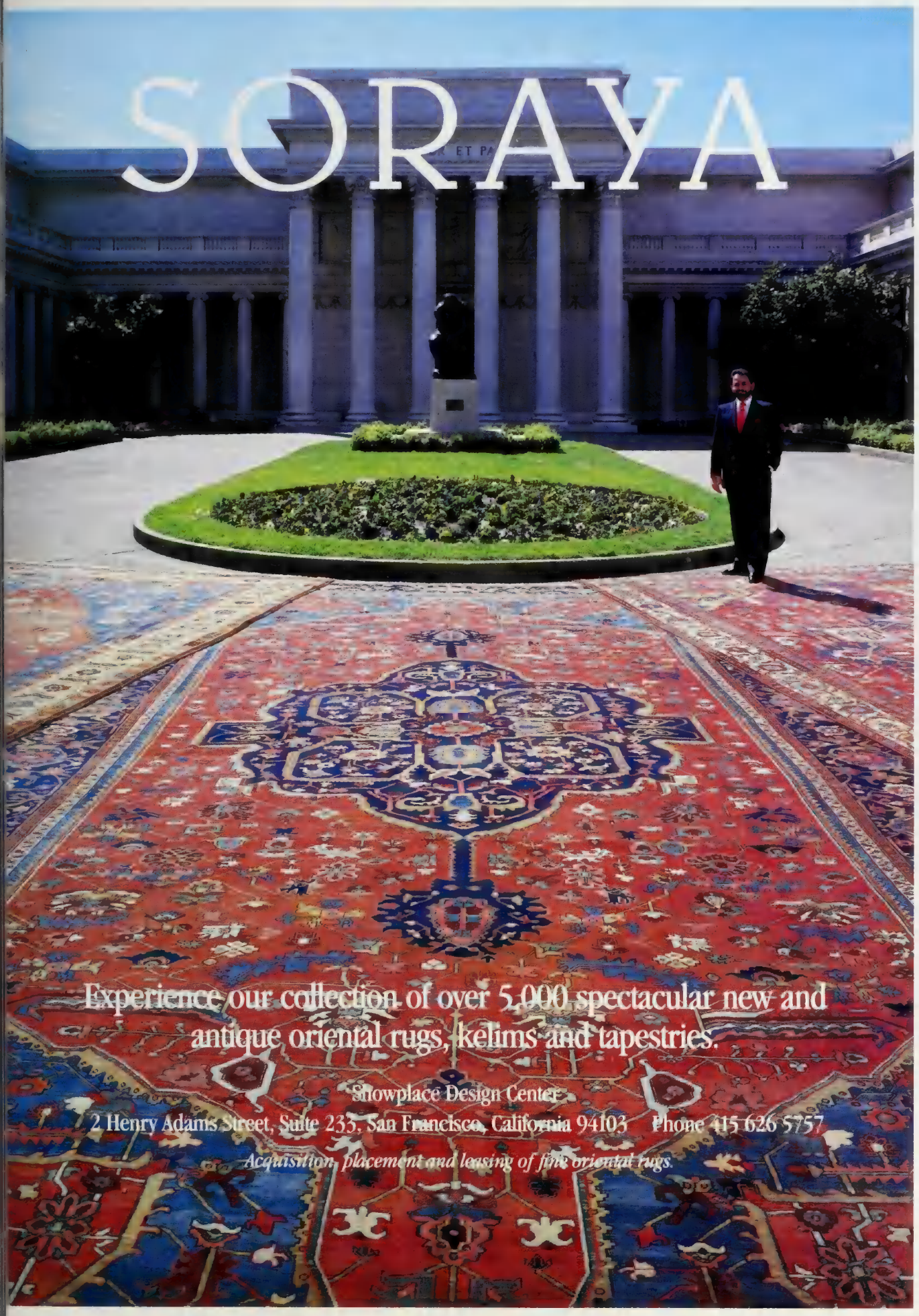

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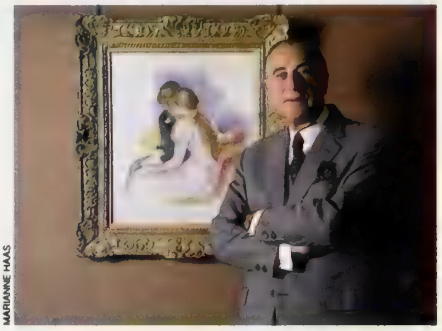

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French Virtuosity at Galerie Schmit

By John A. Cuadrado



GALERIE SCHMIT



MARIANNE HAAS

ABOVE: *Couple d'Espagnols Devant une Auberge*, a pastel created by Picasso during a stay in Barcelona in the summer of 1900, is an example of works by French masters exhibited at Galerie Schmit in Paris. LEFT: Gallery owner Robert Schmit, before Renoir's 1890 oil sketch for *La Lecture*.

AS A YOUNG MAN Robert Schmit did not seem destined to build one of the world's most important galleries of French nineteenth- and twentieth-century painting. A first-rate athlete, he lived for soccer and golf, detested art, and set foot in museums only when ordered to by his parents as "punishment" for one adolescent misdeed or another.

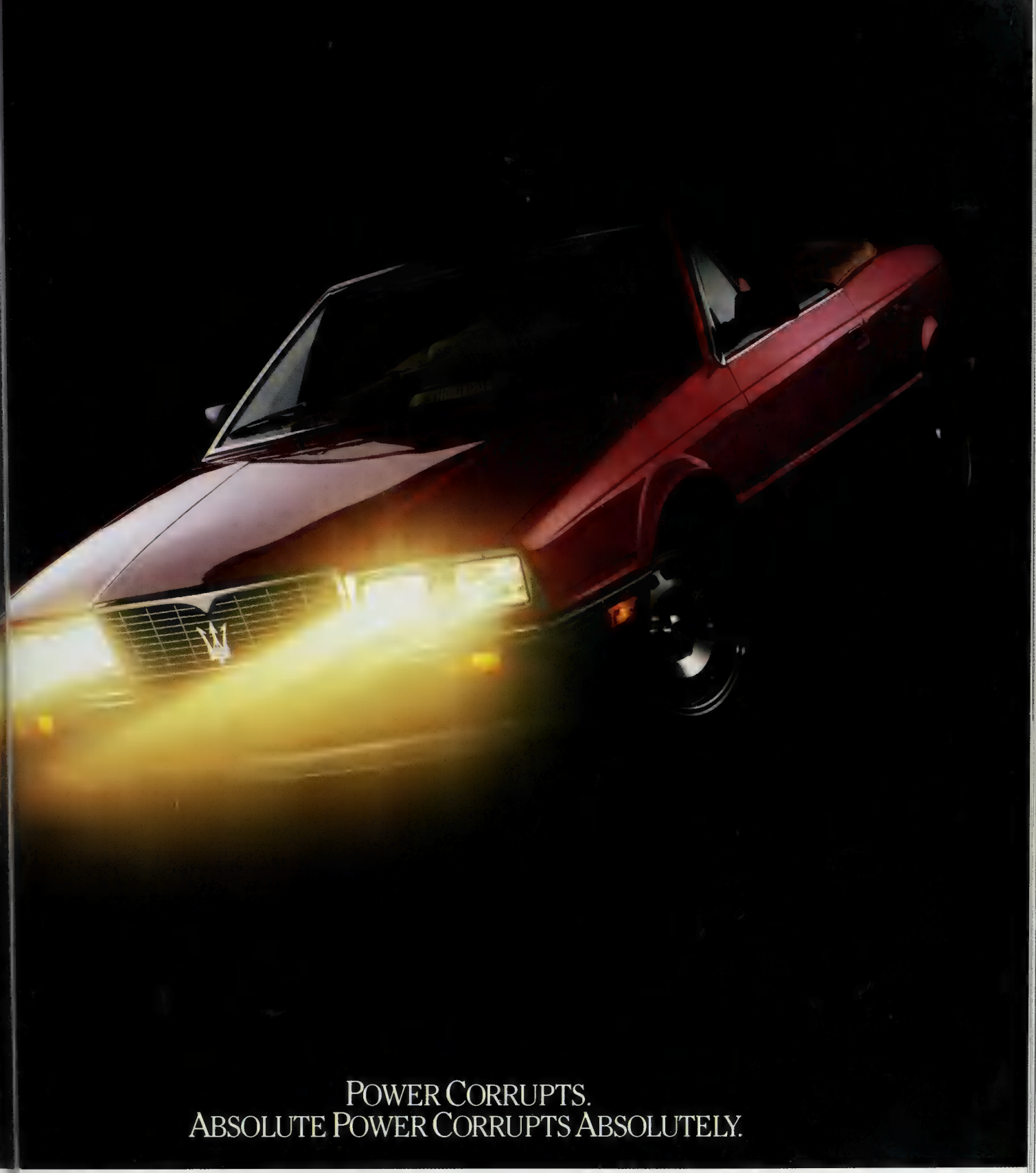
Over four decades as an art dealer, Schmit has more than compensated for this youthful lack of vision. Even as canvases by the French masters of the last century and a half have become difficult to find and prohibitive in price, Schmit has maintained a stock astonishing in both quantity and quality. His gallery on the rue Saint-Honoré in Paris is a virtual private museum—crammed on three floors with canvases by Corot, Monet, Matisse, Picasso and the like—and his annual spring exhibitions are worthy in breadth and scholarship of many public collections. It is for good reason then that Schmit's clientele is worldwide, and that his name is as well-respected in New York, Tokyo and São Paulo as it is in Paris.

A bon vivant whose list of preferred restaurants is as much sought after as his paintings, Schmit is an affable, gregarious personality. He describes himself as a "*gourmet de la vie*," a man who lives well but who values simplicity, friends and good wine. He is also a very determined businessman. He has the tenacity to track a painting for thirty years before winning it, and the drive to put in twelve-hour workdays nearly every day he is in Paris. He leaves the gallery behind for three months' vacation a year, but even at play his methodical nature sets the tone. At Biarritz during the summer, the invariable rhythm and careful organization of Schmit's daily sports and social schedule provides an endless source of amazement to his friends.

The Galerie Schmit was founded in 1929 by Robert Schmit's father, Jean, a furniture manufacturer. One of the elder Schmit's clients had suffered financial trouble and made good his debt for a suite of furniture with several old paintings. The "old paintings" turned out to include a Rubens, a Bruegel, a Teniers and a Ruisdael. Jean Schmit immediately launched himself into the art business, ultimately becoming a specialist in Flemish and Italian old masters.

When Robert Schmit assumed control of the gallery in the 1940s, his own tastes led him elsewhere. He explains, "I preferred the vibrant color of the nineteenth and twentieth centuries, and I didn't want to live in the 'school of,' 'circle of' and 'studio of' gray area characteristic of old-master painting. A Renoir or a Sisley simply is right or it is not."

continued on page 90



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French Virtuosity at Galerie Schmit
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Seated in one of his private viewing rooms lined with eighteenth-century paneling, Robert Schmit describes the great changes the art market has undergone since he began his career. "The business was more amusing then. One could find something of consequence at an affordable price nearly every day of the week. In a single auction, a Degas drawing could be had for $40, a fine Sisley for $1,000 and a top-notch canvas from Monet's haystack series for $2,500. Today one can travel the planet and not find anything of interest."

Indeed, in today's highly competitive market, the hunt for the best works is never-ending. Schmit and his son, Manuel, log almost 124,000 miles a year in search of pieces for the gallery. They track hundreds of works on a continuing basis, maintain a network of scouts and keep abreast of any circumstances that might dislodge an important painting from a collection. When asked to view a work for possible purchase, Schmit and his son make it a rule to respond immediately. Notes Manuel Schmit, "If we aren't there, someone else will be. Yet we never know what we'll find on the other side of the door—it can be ecstasy or nothing."

The Schmit gallery has encountered both. The disappointments are inevitable—the château full of fakes, the South American estate jammed with third-rate pictures—and yet the rare discoveries make the dead ends palatable. Over the years Schmit has uncovered more than his share of treasures: He has found a Géricault in a maid's room, a group of Corots in an attic in Normandy, and a collection of some forty Renoirs, Pissarros and Sisleys in a working-class neighborhood outside of Paris.

Schmit's first great coup, however, remains his favorite. While visiting his framer in 1948, he watched the man use a sheet of painted cardboard to protect his worktable when cutting a mat. Stunned to notice a French cancan scene on the cardboard, Schmit immediately purchased it. After some frantic research, he telephoned Picasso to confirm that the abraded cardboard was, in fact, a rare example from the artist's Barcelona period. Picasso was delighted to rediscover the early work and agreed to sign the painting after its restoration.

Recalls Schmit, "I was a young kid at the time, without much money, and one might have expected Picasso to do me a favor. But he was terrible, a real merchant, and made me pay 200,000 francs for that signature." Schmit sold the painting at the time for nearly $12,000 and comments that today it would be worth about $1.5 million.

By no means are all the works the Schmit gallery features priced in the million-dollar-plus range. Schmit's personal collection is made up of very fine watercolors and drawings, and he notes that quality examples by nineteenth- and twentieth-century French masters can be had for between $10,000 and $100,000. He feels that late canvases by Braque and oils



GALERIE SCHMIT



GALERIE SCHMIT

RIGHT: Vibrant colors and sinuous lines animate Edgar Degas's *Femme Se Coiffant*, circa 1887–90, a pastel rendering one of his favorite subjects. BELOW: Elegantly dressed couples contrast with an expansive, delicate sky in Eugène Boudin's *La Plage de Trouville*, 1863.

continued on page 94

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French Virtuosity at Galerie Schmit
continued from page 90

by Soutine, Morisot, Villon and Vuillard also represent good value, with many excellent works selling from $100,000 to $250,000.

Both Schmit and his son emphasize that when making acquisitions, collectors should focus strictly on artistic merit rather than fixing their sights on a particular name. "It is much wiser financially and aesthetically to buy a great Fantin-Latour than a bad Renoir or Monet," says Schmit. "One can find a Monet oil for $80,000, but it would be so bad that we wouldn't dare carry it." For years the gallery steered clients to top-quality canvases by Caillebotte as an alternative to second- or third-rate works by bigger names. Schmit comments that the market has registered its agreement, with works by the artist up tenfold in the past decade.

Over the years Schmit has also been an advocate of canvases by Boudin. He is one of the world's principal experts on the artist and has played an important role in securing Boudin's reputation in the top rank of nineteenth-century painters. During the 1950s Schmit began work on a catalogue raisonné for Boudin. "My colleagues laughed when I began," he says. "I was young and Boudin's works were scattered all over the globe. They judged the task impossible." Schmit placed ads in newspapers from Uruguay to Norway, corresponded with hundreds of dealers and, in 1973, after twenty-three years of work, published his inventory encompassing over 3,600 paintings.

Works thought to be by Boudin are still brought to Schmit for authentication, but the large majority prove to be fakes. This is a problem by no means limited to Boudin—at today's lofty price levels, forgeries abound. Schmit thus urges collectors to work only with dealers of recognized integrity and erudition. He explains, "It all depends on the eye. When an art dealer has studied thousands of works by a painter, he knows almost instinctively when an example is right. Each master has his own highly individual way of laying down the paint."

It is for this reason Schmit reminds collectors that what counts is the "signature" left by the artist's characteristic technique, not the presence of a name in the lower right or left corner of a canvas. With great amusement he recalls a fine Courbet landscape he bought forty years ago. His restorer telephoned to inform him that the signature was false, but Schmit was undisturbed—the work was indisputably right. He ordered the restorer to remove the signature and sold the canvas a few weeks later. A decade ago he came across the same painting in the course of an insurance appraisal—once again it bore the signature of Courbet.

Like a signature, provenance does little in and of itself to prove or disprove the authenticity of a painting. Schmit cites the example of Stanislas Lépine, the nineteenth-century landscape painter now attracting renewed attention worldwide. Lépine was very fashionable at the turn of the century, and top prices were paid for his works by the major collectors of the day. In response to this demand, scores of forgers made copies or placed the artist's signature on canvases by lesser provincial painters. In addition, Lépine's widow fell into the hands of a dealer who put the cachet "Atelier S. Lépine" on every canvas he could find that bore a resemblance to a Lépine. Schmit estimates that, as a result, three-quarters of the "Lépines" in existence today are fake, even in many cases where the signature and provenance seem unimpeachable.

Last year Schmit made a decision typical of his energy and determination. He will do "a little housecleaning" in the oeuvre of Lépine; at sixty-five, the dealer has embarked on a ten-year effort to produce a catalogue raisonné of Lépine's work. Tireless in his pursuit of the next canvas and the next challenge, Robert Schmit will surely set new sights for himself as his stewardship of the Galerie Schmit enters its fifth decade. □

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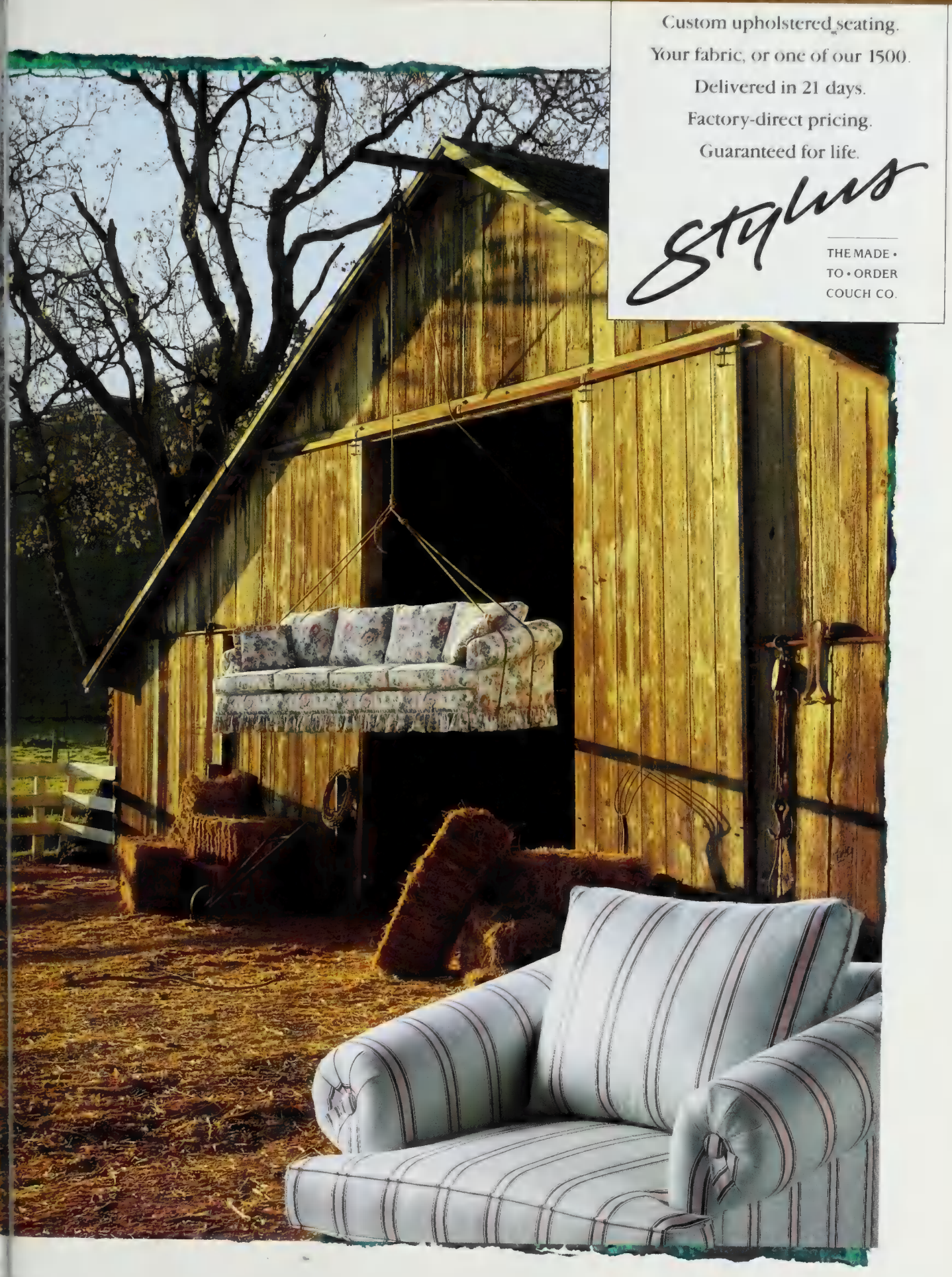
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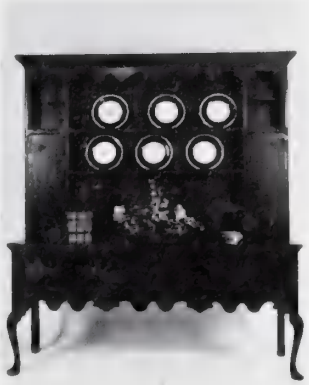
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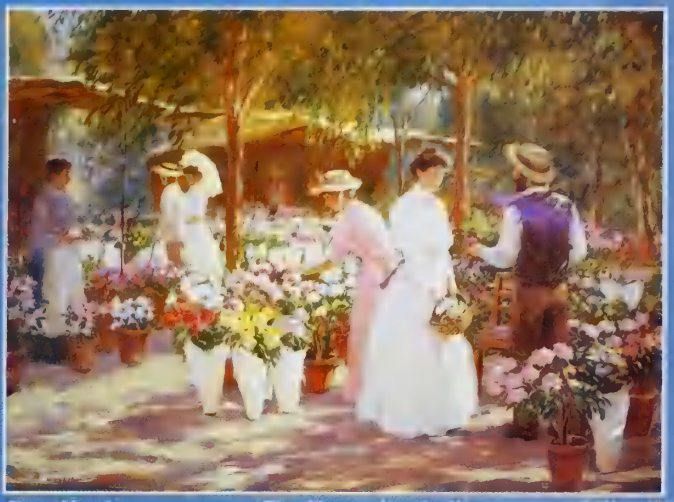
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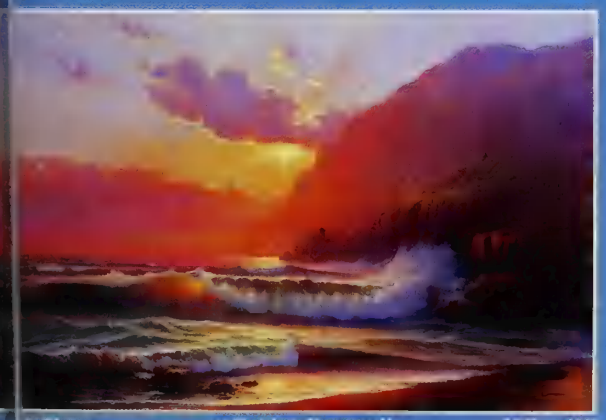
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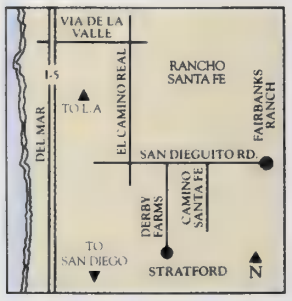
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DOWER HOUSES

Reflections on a Venerable British Tradition

By The Dowager Lady Hesketh

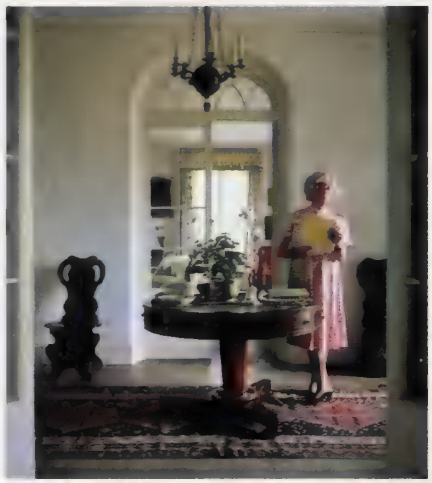


PHOTOGRAPHY: DERRY MOORE

Pomfret Lodge in Northamptonshire, now the residence of Lady Christian Hesketh, is a late-18th-century example of a dower house. Given to widows under the system of primogeniture, dower houses allowed women a measure of independence.

IT WOULD, I THINK, be fair to say that the houses about which we know most are those we live in ourselves. This at any rate is my excuse for writing about dower houses, which have interested me ever since I moved into one six years ago. At the time, the term "dower house" sounded both exotic and archaic, more forbidding than welcoming, and certainly unlike any of the houses I had lived in before. Now the words convey to me a picture of Pomfret Lodge, the least forbidding house imaginable.

Dower houses are essentially a British institution resulting from primogeniture. This system, which still exists in Britain, held that the oldest son was legally entitled to a much larger share of his father's fortune (when there was one) than any other member of the family. In the case of landed families, the eldest son would expect to inherit not only the ancestral acres but all the houses that went with them. Younger sons, though they might be left an allowance, were expected to make their own way. It was unusual for them, as for daughters, to be left a house, and unknown for a family to live together once the father had died. This left widows in a category all their own.



"It is the ideal habitation for a single woman," says Lady Hesketh of Pomfret Lodge, located on the grounds of Easton Neston, owned by her son.

Under the feudal system, women were not allowed to retain property, as it was thought imperative that landed estates should be defended by a man who could both provide soldiers and lead them. In Elizabethan England, the only power a woman could hope to acquire came through marriage, and that increased vastly if her husband died. As long as he lived, a wife, even an heiress who had brought a great dowry to her marriage, had no property rights at all. But a widow was entitled to part of her husband's income for life. She also acquired control, for the first time, over any property that was

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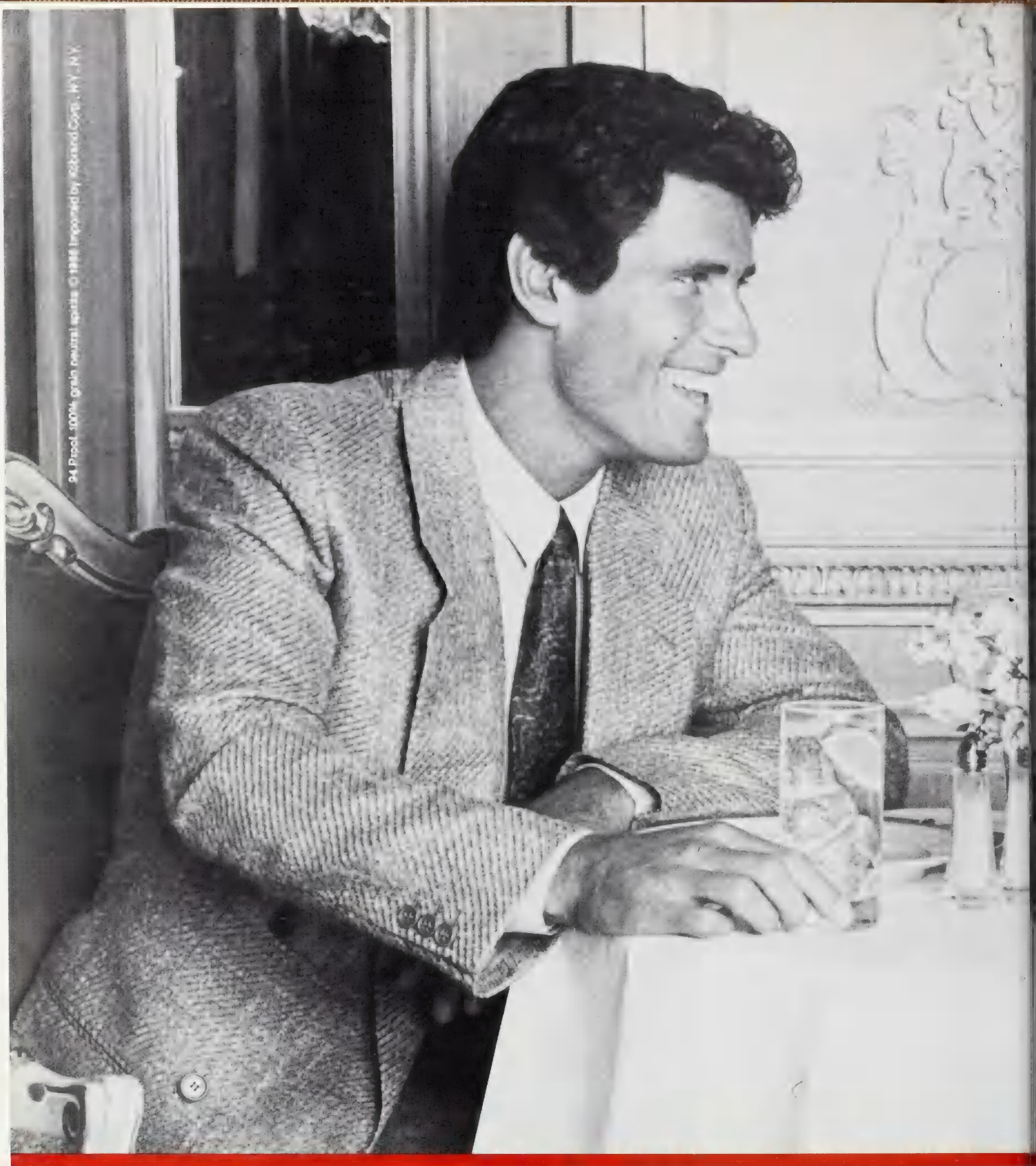
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Reflections on a Venerable British Tradition

continued from page 98

hers. In dictionaries, *dower* is defined as "the portion of a deceased husband's estate which the law allows to his widow during her life."

A dowager lady, then, was a woman able to exist independently, and for this reason the acquisition of a dower house had everything to commend it. Until the sixteenth century most widows, for reasons of safety and administrative convenience, lived with their children, but from then on dower houses of all kinds became an increasingly familiar feature of the British landscape.

At Fawsley in Northamptonshire can still be seen a romantic ruin that served as a dower house for the Knightley family until the eighteenth century, and at Deene, in the same county, what was until recently the Seahorse Inn may once have fulfilled the same function for the Brudenells. Sarsgrove House, George Repton's handsome dower house near Sarsden in Oxfordshire, has an equally checkered history. Squire Langston had it built in the early nineteenth century not for any widow but for his three unmarried sisters.

Long before then, however, some widows lived in such splendor that the very name "dower house" gives a wholly misleading impression of the palaces in which their widowhood was spent. A prime example of this is Hardwick Hall, whose six splendid towers and vast windows still dominate the Derbyshire countryside. It was built by that outstanding Elizabethan personality Bess of Hardwick, who combined great vitality with implacable resolution. Her four husbands having all died before her, she realized her dream and built, as an addition to the tumbledown manor house in which her penurious childhood had been spent, one of the grandest houses in England.

Sarah, duchess of Marlborough, was another formidable widow. After her husband's death she disposed of an annual income of forty thousand pounds (well over three million dollars in modern currency). Blenheim Palace did not satisfy her, "that wild unmerciful house," as she called it, but Holywell House in St. Albans, Marlborough House in London and Windsor Lodge, which she made "extrimly pritty," were acceptable substitutes. She had others, too.



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Hardwick Hall in Derbyshire, above, built by Bess of Hardwick in 1591, is perhaps the grandest and most famous dower house in England. A more modest one is the Tudor Revival Sarsgrove House in Oxfordshire, left, built for three spinster sisters.

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Reflections on a Venerable British Tradition

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Bess of Hardwick and the duchess of Marlborough are exceptions in that they built their own dower houses. What happened more often was for estate houses to be converted into dower houses if and when the need arose. My own home, Pomfret Lodge, falls into this category. It was built by the countess of Pomfret around 1800. Like many of her acquaintances, among whom was Horace Walpole, she was addicted to the Gothick style, and this taste is reflected in all of the buildings she commissioned.

My house, built in the park at Easton Neston, was designed ostensibly as a vicarage, hence the crosses cut in the plaster of the outer wall. At various times it housed the agents employed to administer the estate, and only in 1920 do we know for certain that it was used as a dower house. By this time Easton Neston had passed through a Pomfret heiress to the Hesketh, and the dowager in need of a house was an American lady whose daughter married the first Lord Hesketh.

Whether designed originally as a dower house or not, Pomfret Lodge has features that make it the ideal habitation for a single woman. It has only one large bedroom, to which is attached a dressing room and a bath of its own, and three smaller guest rooms. The house had been very little altered since it was built, but when I came to live there certain changes had to be made. The three spare bedrooms possessed only one bath between them, and there was very little space for books.

Cooking arrangements have also been changed. Until quite recently, Pomfret Lodge was run by a cook and butler who lived in a cottage of much older date attached to the east side of the house. During that time, all cooking was done in the cottage, and the present kitchen was used as a butler's pantry to convey food to the dining room.

On the ground floor of the lodge are three rooms and the kitchen. The dining room and the drawing room both have glass doors, which give a feeling of both space and light to the front hall that divides them. Both rooms face west, and behind the drawing room is a study to which floor-to-ceiling bookshelves have recently been added.

All the furniture and pictures at Pomfret Lodge came from Easton Neston. This is the usual arrangement in dower houses—the eldest son lends his mother what she wants and, on her death, everything returns whence it came. Only one object in the lodge has any connection with the countess of Pomfret and that is the Gothick toy cupboard, now a prominent feature of the drawing room.

Moving from a large house to a small one is never easy, and when doing so it is tempting to fill the house with grand objects that look out of place in a modest setting. Marie Antoinette got it right when she furnished her famous dairy. The objects she commissioned, though unknown on any working farm, were nevertheless designed with a dairy and not a palace in mind. For those of us who have the good fortune to live in a dower house, it provides a happy compromise between the palace and the dairy. □

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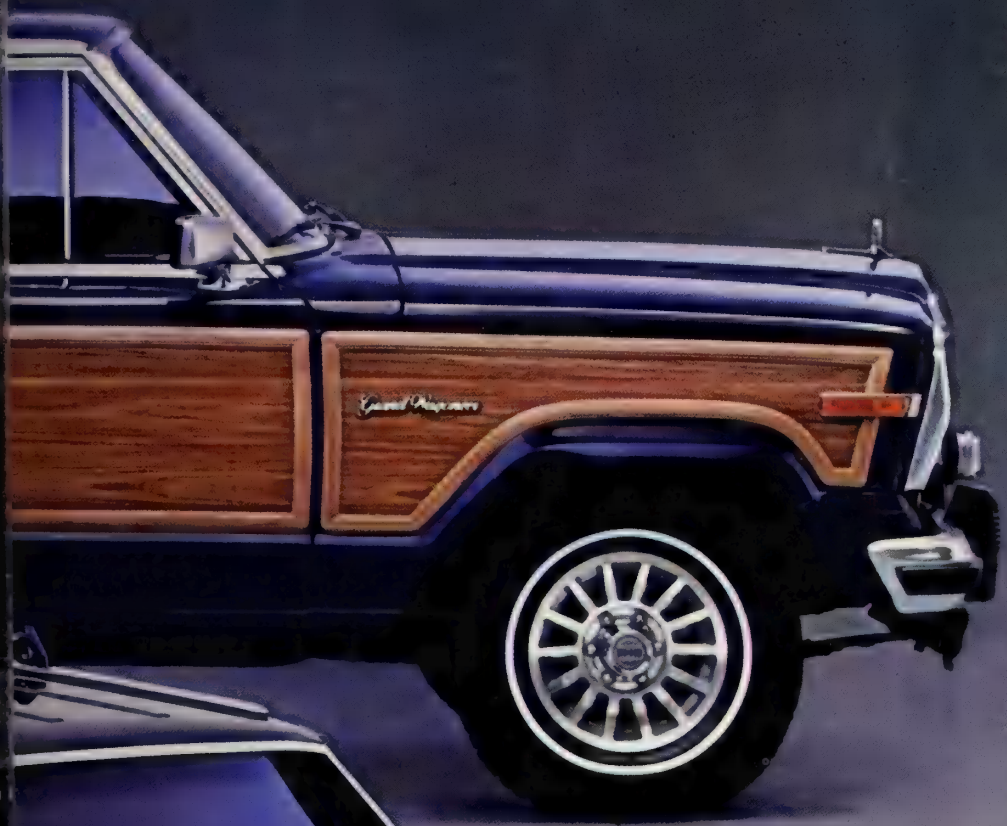


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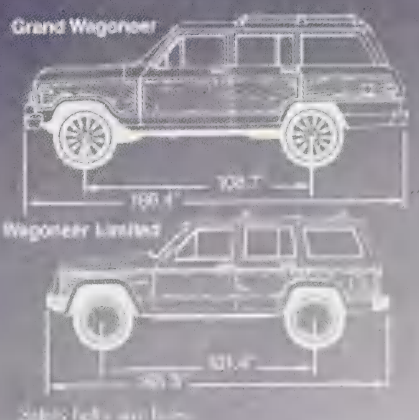
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ABOVE: Herbs, vegetables and flowers grow behind Helen Partello-Hollingsworth's circa 1780 Litchfield County, Connecticut parsonage. "My idea," she recalls, "was to get the garden perfect, as perfect as possible, and then let it go so that it looks like it's been there forever."

Rejuvenating a Connecticut Parsonage

A Designer's Litchfield County Colonial

INTERIOR DESIGN BY HELEN PARTELLO-HOLLINGSWORTH, ASID
TEXT BY RICHARD CONNIFF
PHOTOGRAPHY BY PETER VITALE

OPPOSITE: A 19th-century New England landscape hangs above an early Chippendale blanket chest in the entrance hall, offset by a diamond-stenciled floor and restored moldings. A pair of American Queen Anne slatback chairs and a Boston bull doorstop complete the vignette.

WHEN SHE FOUND the former parsonage on a hilltop in Connecticut's Litchfield County, it was, to use designer Helen Partello-Hollingsworth's own careful phrase, in a "nearly perfect state of survival." The moldings were lovely, if obscured by layers of paint; the clapboards were in good condition, though hidden under shingles; the hardware, circa 1780, was intact.

The house had been uninhabited for many years and lacked all modern amenities. On the other hand the church that previously owned it had committed no horrid renovations. "Everything was very pure," she says, "and I decided to keep it as pure as possible." With careful restoration and some discreet updating, Partello-Hollingsworth believed she would have the ideal setting for her collection of Early American furniture and folk art. And also, of course, an idyllic place to live, a retreat from her Manhattan apartment.

But restoration has its own peculiar psychology, and the relationship between a homeowner and her new house can be as complicated as any between human beings. What followed for Partello-Hollingsworth was a three-year struggle she recalls now as obsessive, culminating in a moment of perfection and ending in escape—a sort of backing away from her own triumph.

It was by no means the familiar case of a buyer being blinded to the debilities of an old house by its charm and character. Partello-Hollingsworth had restored another center-chimney Colonial house for herself seven years ago in the same community. And, between more contemporary projects for clients in New York, Aspen and Los Angeles, she had restored a client's Greek Revival townhouse in Manhattan as well as several other farmhouses in northwestern Connecticut. She knew, in short, just what she was getting into.

She set carpenters to work stripping off shingles and plucking out the two-over-two windows, an "improvement" initially perpetrated







by the church. The old twelve-over-twelve windows came out from storage in the attic. She found their original positions by matching the sags and misalignments in the house with those in the sashes. An unremarkable twentieth-century lumberyard front doorway went into the dumpster. The old sidelights for the original entrance turned up, and Partello-Hollingsworth and a cabinetmaker used them, along with the visible outline of the old doorway in the clapboard, to create a suitable replacement with pilasters and a high pediment. On those pilasters, the cabinetmaker carved thin flutings identical to those on the moldings in one of the two parlors—the sort of nice detail that can bind old and new elements of a restoration together.

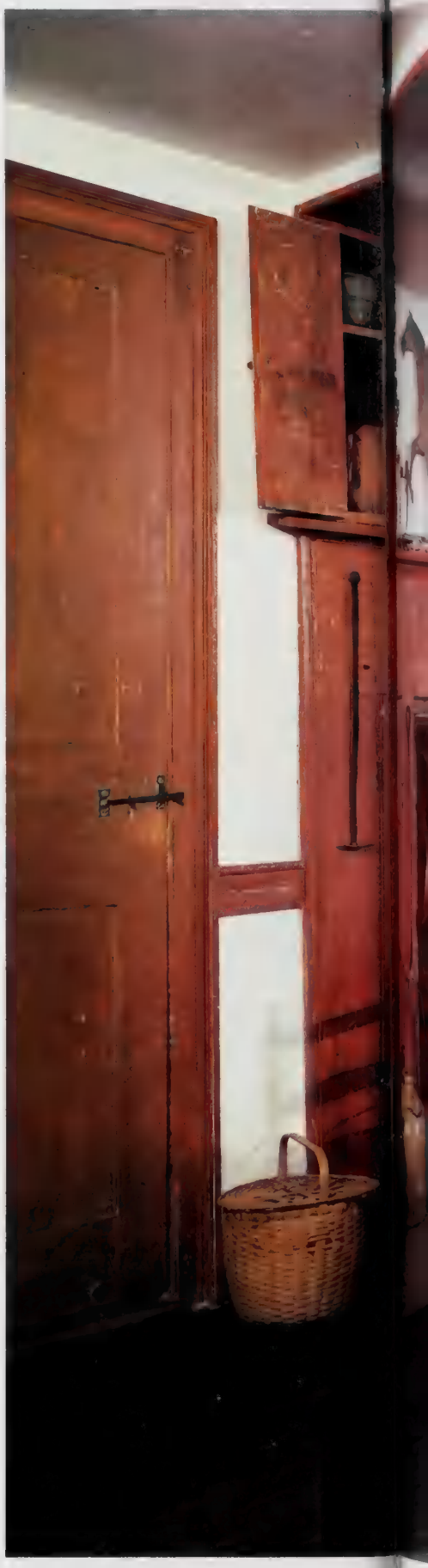
Partello-Hollingsworth's obsessiveness was evident in her attention to such details. She did some of the tedious work of dry-scraping paint herself, and was rewarded when the original vermilion of the old kitchen and the blue wash of the high parlor came to the surface.

For draperies in the high parlor, she used early-nineteenth-century chintz found at a flea market and, instead of hems, had the edges bound with tape according to the style of the period. When she had an early country wing chair restored, she specified that the original horsehair and the somewhat understuffed look be preserved. For the fabric she took apart a homespun linen bed tick. "I mixed the dye myself and worried that it would come out ghastly," she says, "but it came out just the early red I wanted." She had the upholsterer stitch the material on by hand and forgo the welts with which furniture is often finished nowadays. "He was very patient with me," she says.

In the informal front parlor, a glazed-pine corner cupboard is juxtaposed with a 19th-century New England wing chair. Artwork includes a Hudson River landscape (left) and a large Pennsylvania cutwork-and-watercolor *Adam and Eve*. Early hooked rugs. At right, a painted Windsor fanback armchair.



ABOVE: A 19th-century Angel Gabriel weathervane, as well as cabinets and counters made from oak flooring salvaged from a nearby house, distinguish the kitchen, formerly a small building used as a woodshed.



RIGHT: The dining room's original vermilion paint was preserved, along with a hearth once used for cooking. A horse weathervane is signed *Tucker, Boston*. On the Ohio sawbuck table are tinware candlesticks.

FOLLOWING PAGES: A cast-iron Dalmatian and 19th-century carousel mule occupy the barn loft Helen Partello-Hollingsworth particularly favors. "It had room to display my art. In folk art, I like the big things."









OPPOSITE: In the barn loft, a grain barrel holds antique farm implements, including an early-19th-century barley fork, stone rake and various Shaker tools, next to a Shaker rocker.

BELOW: The master bedroom in the main house displays a portrait, a framed Pennsylvania school sampler and antique hooked rugs. A banister armchair rests near a Queen Anne blanket chest. Scalamandré bed hangings.

For the kitchen, Partello-Hollingsworth wanted all the modern conveniences, as well as ample counter space. "I like my guests to come in and cook with me," she says. Rather than compromise the purity of the original kitchen, she converted an ell that had been attached to the house circa 1830 and used as a woodshed. This meant first lifting up the shed and putting a new foundation of local granite underneath. Then a contractor took oak flooring salvaged from a nearby house and used it not just for the floor but for the cabinets, the front of the dishwasher and even the refrigerator, obscuring any jarring note of modernity.

The restoration proceeded in stages —first the house, then the grounds, then an old barn that was brought in as an office and living space out back. What resulted was a gem, remarkable in every facet. It is the sort of place where visitors can argue happily about what they like best: the simplicity and coherence of the

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ARCHITECTURAL DIGEST VISITS:
Maud Frizon

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS



ABOVE: "Whenever we have a free moment, we come here. When I'm not working, I want to be close to nature, to share in the seasons," says designer Maud Frizon of her country house, Les Hautes Belles, in the Loire Valley.



ABOVE: With her horse Ignesco and her dogs, Maud Frizon enjoys her rides or walks through the surrounding 400 acres of woodland.

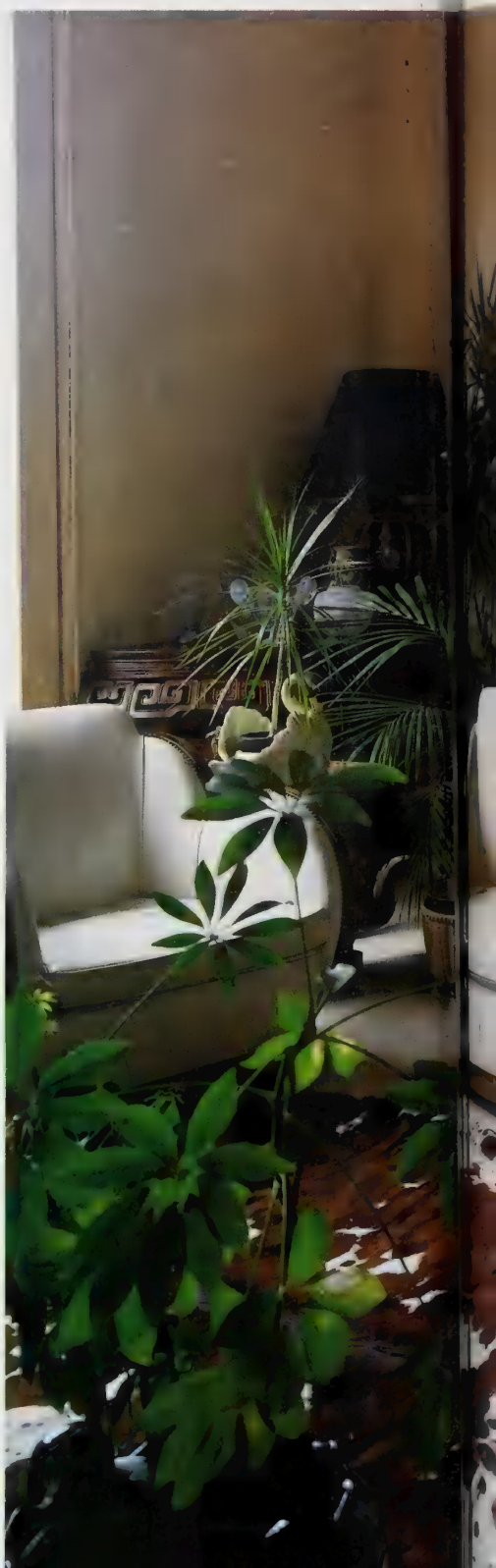
LEFT: Maud Frizon and her husband, Gigi DeMarco, have furnished the house with an assortment of antiques, heirlooms and other objects. In the entrance hall is a 1925 mahogany hat-and-umbrella stand. "Reflected in the mirror is a painting of my husband's great-grandmother," Frizon says. "The hats were brought back from our trips around the world." OPPOSITE: In a corner of the Winter Garden, where the family gathers for breakfast, is a Belle Epoque cast-iron stove that holds a terra-cotta figure. A 19th-century silver Venetian tea service is in the foreground.





Silhouetted in the living room is a 1920s chryselephantine statuette with a pheasant. A graceful wrought-iron gate leads to the English-style garden Maud Frizon planted with cosmos and other bright flowers, and to the lake. "The lake is our source water. We sail, swim and fish in it," she says.

BELOW Asleep on the living room rug is Pana, "our laziest Italian sheepdog," says Frizon. The Art Déco mahogany and napa leather furniture is grouped with plants and an 1850s painting by Scottish artist Alexander Johnston. "We brought the carved ebony elephant back from India on our yacht," says Frizon.



ON PARIS'S LEFT BANK, in a large room filled with shoes of every shape and color, a youthful auburn-haired woman in a red skirt and green blouse as bright as her creations moves from one pair to the next. "They're part of my spring collection, but not everything is here," says designer Maud Frizon. "I'm only passing through Paris on business. Now that I've set up a workshop that turns out prototypes near my country house, Les Hautes Belles, I can finally spend more time down there. It's where my real life goes on."

"There" is about one hundred and sixty miles southwest of Paris in the Loire Valley: a turn-of-the-century manor house whose romantic silhouette rises from the shores of a broad lake with patches of waterlilies. Wild ducks flock to this paradise in the thousands.

"My husband and I desperately wanted a house in the country, but the ones close to Paris were too expensive," she recalls. "So we spent three months touring France—until the day we threw open the windows at Les Hautes Belles onto its expanse of water and woodland. The architecture is nothing out of the ordinary, but the setting is incomparable. We couldn't resist. Since then, whenever we have a free moment, we go there, in all seasons."

But Maud Frizon and her husband and business partner, Gigi DeMarco,

worked hard for many years before they could fulfill this dream. Maud Frizon smiles as she recalls the start of their adventure, which began in December 1969 with a pair of high-heeled bright-red leather boots. "I hate to see people wearing dull colors," she says. The boots created a sensation: they were zipperless, and were eventually made in other unexpected materials in addition to the famous red leather. With the boot and its variations, the Maud Frizon look was born, a look to which a host of young, fashionable Frenchwomen aspired immediately.

"Shoes have always been my passion," says Frizon. "Because I have small feet, I once modeled shoes for Perugia, whose designs I much admired and still do for their creative freedom, their elegant sophistication and their daring. Modeling them gave me a few ideas. Then I met Gigi, and it all started.

"In those early days my boots looked a little lonely in our small





The Winter Garden floor is covered with the original 19th-century geometric tiles, some of which depict medieval motifs. *Tuffeau* stones around the window and door are from the region. A grape-clustered chandelier of Venetian glass and wicker tables and chairs complete the décor.

shop on the rue des Saints-Pères," she recalls. "They shared the space with furniture friends had lent us. Customers didn't quite know whether they were for sale or posed on a chest as art objects. But before long, demand was so great we were able to set up a factory in Venice." As time went on, some of Paris's major fashion designers became their customers: Sonia Rykiel, Azzedine Alaïa, Claude Montana. Now Maud Frizon shops flourish worldwide.

Today the DeMarcos head a company with an annual turnover of over forty million dollars. Two years ago they launched a line of perfume, scarves, belts and children's shoes. This spring saw the debut of Maud Frizon gloves, hosiery and sunglasses. Which is one reason Les Hautes Belles is such a wonderful refuge between their jaunts to New York or Japan. The lakeside retreat keeps overwork at bay and ensures equilibrium because it is always there, ready to welcome them.

"I could never, ever accept being cooped up in a house," Maud Frizon says. "One of my greatest pleasures is waking up at Les Hautes Belles in a bedroom full of flowers, the curtains billowing through a window opened



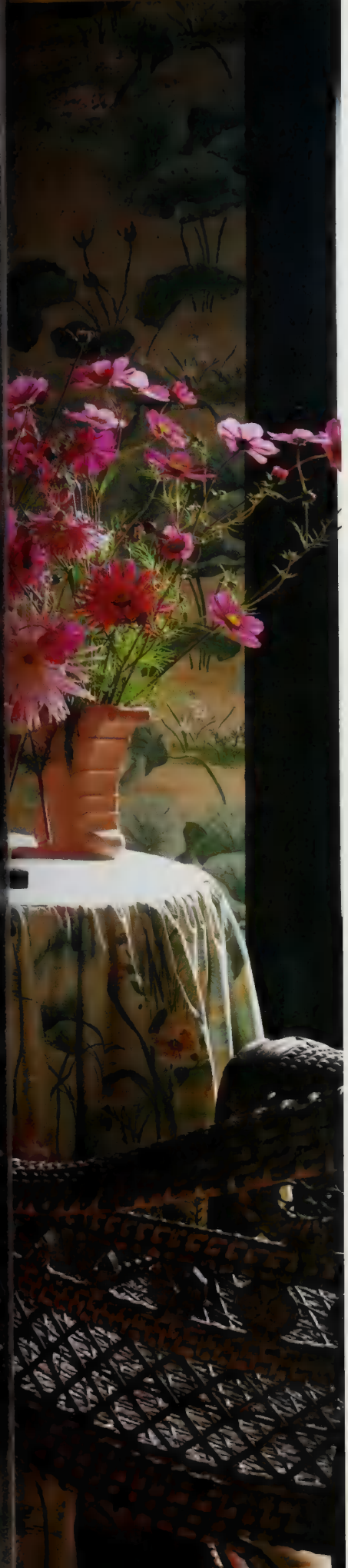
On the cherrywood cabinet in the Winter Garden are a collection of baskets and vases from the Philippines and Caribbean bottles and boxes. Two chromoliths on the wall depict winter and spring. Through the doorway is the billiards room, where family and friends gather to play.

onto a view of the lake, and taking deep breaths of fresh air. The life I lead there fulfills a deep need for relaxation and freedom. And then it's so much fun to settle into a rowboat in the middle of the lake and fish for the enormous pike.

"The list of things to do at Les Hautes Belles is inexhaustible," she continues. "We go riding or bicycling in the surrounding woods with our daughter, Caroline, who's fourteen, and our son, Thomas, who's twelve. The high point of most days is lunch on the big float anchored in the middle of the lake."

But Maud and Gigi do spend time in Paris now and then. "I'm sometimes seized with a craving for movies. I can see four in a day; it's a kind of cultural rest cure. I also go to plays and drag the children along to museums." The DeMarcos now have an apartment in New York. "I like New York so much. It's a city that greeted me with open arms, and I have lots of friends there. And another very lovely view over the water." Maud Frizon laughs. "Watching seagulls or ducks alighting on water must be linked to some basic idea I have about happiness." This could be a trait inherited from her English mother or





something derived from a childhood spent close to nature.

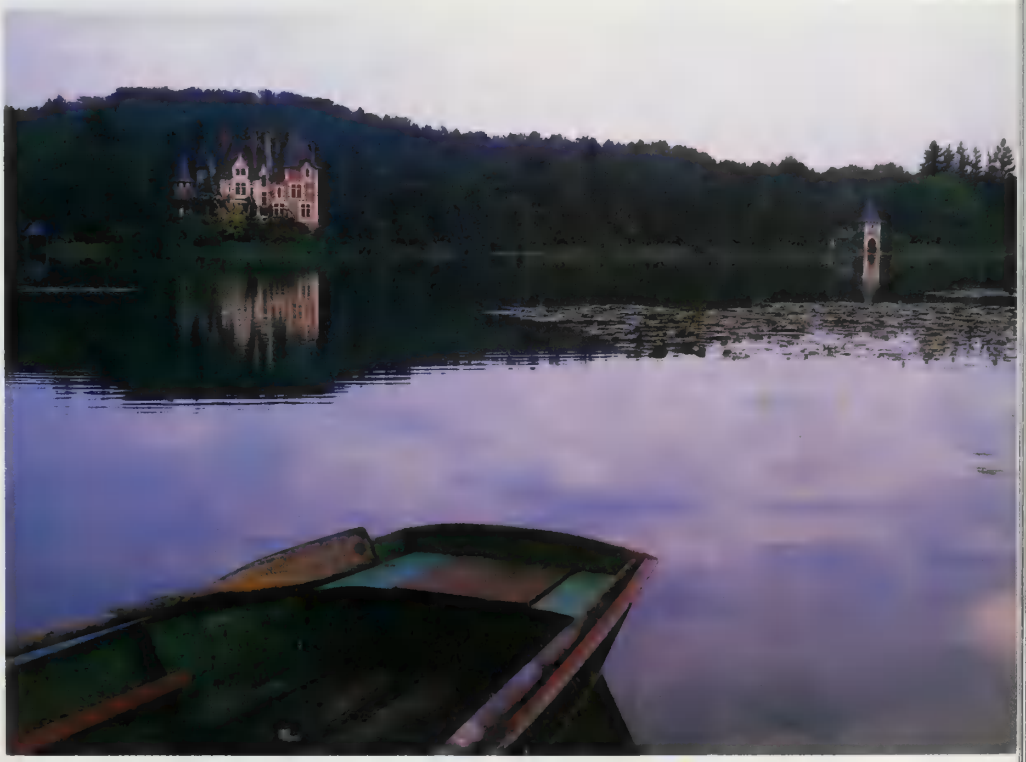
From their numerous voyages, the DeMarcos bring back objects that are combined at Les Hautes Belles with finds unearthed in local antiques shops. Their wide-ranging tastes have inspired interiors that mix casual pieces with things of value, rustic objects with antique sterling, Gallé vases with ceramics.

"The days here go by very fast," says Frizon. "Everybody—family and friends—meets for the ritual breakfast in the Winter Garden. We enjoy this part of the day very much, as we do the room. All you have to do is enter it to feel you're already outdoors. After breakfast everyone scatters to embark on a great variety of activities. If there's a wind, we organize boat races on the lake. My husband is a great sailor. But swimming in the lake is exquisite in itself. We don't lead a real social life. We entertain our neighbors and they entertain us." She adds humorously, "I don't mind getting dressed up once in a while, going out, putting on a bit of a show. But I don't do it often."

In the summer the family likes to cruise the Greek islands or the Caribbean aboard a seventy-five-foot ketch built to their specifications. "It's a little marvel," Maud Frizon says. "But coming back to our big house with its twenty-eight rooms that overflow with flowers and echo with our children's laughter is always a joy.

"We all like games: billiards, cards, backgammon and any sort of parlor game. Everybody can sing and play an instrument. Gigi plays the guitar,

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ABOVE In perfect harmony with the lake and woods, Les Hautes Belles offers a tranquil antidote to the couple's fast-paced life. Both the house and the entrance gate, at right, have slate roofs common to the region.

LEFT Victorian wicker armchairs combine with floral fabric in the master bedroom. An aquarelle by Jean-Gabriel Domergue is above the mantel.

Literary Lair

Freddy and George Plimpton in Sagaponack

TEXT BY GEORGE PLIMPTON PHOTOGRAPHY BY BILLY CUNNINGHAM

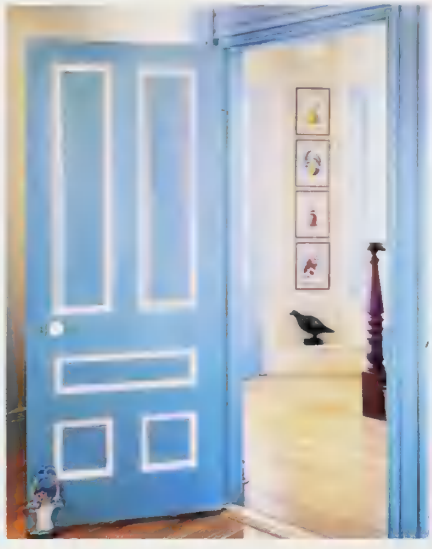
OUR HOUSE IS IN the old farming community of Sagaponack, in the potato fields just back from the ocean between Wainscott and Bridgehampton on the eastern end of Long Island. The house was built around 1820 by Nathaniel Topping—a forebear of families still prominent in the area.

As neighbors we have a distinguished novelist and his photographer wife, equally distinguished, on the ocean side, and on the other a farming family who work the twenty acres of fields that stretch unbroken (for the time being) down to Sagaponack Pond. Both are within shouting distance. My friend the author Peter Matthiessen, who lives down the street, tells me that the earliest settlements were organized with the house lots always within "shouting distance" as a protection against Indians, wolves, pirates and so forth.

Any number of sociological assessments can be made about Sagaponack. Some people stress the diversity of social beings juxtaposed in such a small area—farmers, publishers, artists, Catholic intellectuals, filmmakers, whomever. Others speculate on the encroachment—the *rape*, as the concerned refer to it—of the potato fields, the real estate boom, and the effect of the astounding increases in land value on the old-time families, such as my farming neighbors.

My own view is much less complicated: I have always been startled by the sheer number of people in the arts who live on or just back from Sagg Main, the hamlet's only real street, clustered along its length like grackles on a telephone line.





Sagg Main, which runs at right angles off the Montauk Highway down to the sea, is only a bit over a mile. Along its length live Charles Addams, the *New Yorker* cartoonist, Bob Dash, Keith Sonnier, Syd Solomon, Sheila Isham, who are all artists; the



TOP: George Plimpton and his wife, Freddy, are among the many writers and artists with a summer residence in Sagaponack, Long Island. ABOVE: To add texture and color, Freddy Plimpton devised a tinted wash for the floors and used glazing on doors and window frames. In the entrance hall is a series of 19th-century French prints. RIGHT: Above the fireplace in Freddy Plimpton's sitting room is a mirrored landscape. Other artworks are by George Plimpton's grandmother and sister. Fabrics and rug by Schumacher.


GAMEWORKS





writers include Linda Francke, Peter Matthiessen, Kurt Vonnegut (he's my distinguished writer-neighbor) and the poet Fred Seidel. The word processors glow green in the windows. André Gregory lives on Sagg Main, and so does Gloria Jones, an editor at Doubleday, whose husband was James Jones, and whose daughter, Kaylie, has just written her first novel. Robert Miller, the former publisher of *Sports Illustrated*, lives on the street, and so did Alfred Wright, one of the magazine's star writers.

Perhaps it's indicative that our own house has had a number of literary tenants since it left the Topping family after one hundred fifty-odd years of occupancy: Larry Merchant, the sportswriter and commentator, spent a couple of summers, as did James Jones and his family. Peter Tompkins, the author of *The Secret Life of Plants* and other slightly mystical science-oriented works, lived there. Elizabeth Vreeland, who sold the house to us, was herself an accomplished poet.

Little about the houses themselves beckons illustrious tenants. Solidly unpretentious, they tend to be upright rather than rambling—porches in front, very often with a pile of cordwood for the winter. Most of the porches were added in the 1870s when the old-family owners began to take in "lodgers" ("roomers," they're called these days) for the summer months when it was pleasant to sit out in front to see what was going on.

Some would not have had much to see since a number of houses are blocked off from Sagg Main by heavy lines of hedgerow as high as the telephone wires and untouched by the clippers that groom the mazelike hedges of Southampton. Our farming neighbors think it is crazy to seek privacy in this way: What is to stop house thieves from maneuvering a couple of furniture vans into the driveway and, with their activity hidden from the street, make off with everything in the house including the baby grand?

But they themselves set out a table by Sagg Main piled high with cabbages, squash, pumpkins at Halloween time, and a Mason jar into which to drop the money for what is purchased—which would suggest they have faith at least in *some* people who come down Sagg Main.

Two near-landmark houses are on Sagg Main—the schoolhouse (one of the last "little red schoolhouses" in



OPPOSITE: *Pansies* by James del Grosso hangs in the living room over a vase filled with dried hydrangeas from the garden and a wooden redwing blackbird. ABOVE: George Plimpton's study, at the top of the house, contains a swivel chair found in a local antiques shop, and posters by Marisol (left) and Hockney for the *Paris Review*, which he still edits. The trophy is for winning the Alan King pro-celebrity tennis tournament in 1985.





the Northeast) and the combination post office/general store, which has been there (once with a gas pump in front) since 1880. The store is the rialto for the disparate folk of the area. In the morning they crowd there to shop and pick up the newspaper.

I remember Truman Capote arriving outside in his convertible Buick. He wore a wide-brimmed hat. His bulldog was seated next to him, just high enough—quite like Truman—to peer over the dash. When Truman went into the store, the bulldog slipped across into the driver's seat so that when Truman was inside, dawdling and gossiping no doubt, the dog seemed suddenly a chauffeur, waiting for his employer to emerge.

The general store is within walking distance of our house. On occasion I see Kurt Vonnegut emerging from next door. His house was built in 1765! We walk down together. Often we discuss what to do about the model airplanes. A club uses a little landing strip on the Foster Farm down the way and their little radio-controlled planes whine above our heads on the weekends. Kurt speaks about a missile-firing submarine that would rise out of his swimming pool, disgorge a heat-seeking device and then sink back down by the drain. I mention aircraft batteries in the honeysuckle or training falcons to attack the airplanes at the apex of a loop when they are hanging upside down, motionless for an instant, vulnerable to the swipe of a set of talons. Sometimes I think it is nice to have the problem of the model airplanes, if only to run into Vonnegut on the way to the general store so that we can plot what to do about them. It gives one a sense of doing something about saving the neighborhood. □

Freddy Plimpton's collection of shells, butterflies and birds is displayed on shelves in the master bedroom. She made the wreaths on the mantel; the bear and rabbit in the small chair were her childhood toys. A crib quilt, embroidered with birds, is used as a wallhanging. "The painting of the cherry tree in bloom, by George's grandmother, mirrors the view from the window in early spring," she says. Fabric and rug by Schumacher.

Cabin in the Sky

A Designer's Retreat in the Montana Rockies

INTERIOR DESIGN BY MIMI LONDON
TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY JOHN VAUGHAN

A pine forest at the edge of northwest Montana's Flathead Lake—part of an Indian reservation—is the setting for Mimi London's wilderness retreat. BELOW AND OPPOSITE: On the grounds of her three-room cabin and larger lodge, the designer rides as she did on childhood holidays.

FOLLOWING PAGES: London's "natural look" log furniture, inspired by white birch found near the lake, lends appropriate rusticity to the living room. Fireplace stones are also local. Cedar trunks are used for tables; on one, a black bowl from Santa Clara Pueblo. Lamp, left, is a grain crusher.



WHEN FUTURE GENERATIONS OF design historians hunt for the genesis of the "natural look" in interiors—a major trend of the seventies and early eighties that featured straight-from-the-forest, clean-lined furniture—they will have to climb into a four-wheel-drive and journey to Flathead Lake in the northern reaches of Montana. That is where Mimi London owns a shoreline log cabin and lodge. It was she, a fashion model in New York and Paris before becoming a Los Angeles-based designer, who was largely responsible for the back-to-nature movement in furniture.

One might ask: What's a nice girl, brought up in the penthouse suite of San Francisco's St. Francis Hotel, doing in the wilds of the Rocky Mountains, where her nearest neighbors are a family of grizzly bears and, come winter, the temperature can get down to forty below zero?

Mimi London, smiling, supplies the answer. "I just love that little house. I can sweep the cobwebs and problems out of my mind as easily as I sweep the cottonwood floor. Besides, it has so many happy associations. If you'll forgive an awful pun, that log cabin is an important part of my family tree. My grandfather came over from Scotland before the turn of the century, traveled across Canada, crossed into Montana and settled down in Kalispell, about eight miles northwest of Flathead Lake, where he opened an emporium. My parents eventually moved to California, but when my father retired they returned and bought the lakefront property, which had a tiny, circa 1920 cabin on it. That's where they roughed it while the three-bedroom lodge was being built. The cabin ultimately became my retreat.

"Growing up, I spent all my summers there, and a lot of winter school vacations. You can imagine what a change it was from our apartment overlooking Union Square. But it had everything, every adventure a kid ever dreamed about. The whole area is part of the Flathead Indian Reservation. I can remember the excite-









ABOVE: A Navajo blanket found locally is used as a wallhanging in the dining room. Meals are served at a pine-log table that displays a wasp's nest, rocks, moss-covered twigs and antlers. Lamp is a Noguchi design.

"The cabin, built circa 1920, is so simple and fundamental," says the designer. "It's the perfect place to be when you're alone—when you need that bare-boards mentality." ABOVE: Dressing table in a bedroom.

ment of being taken to powwows, camping out in the woods, fishing for salmon and trout, going on pack trips through Glacier National Park. There was, and still is, a giant cattle ranch next to our place. I learned to ride from the cowboys, who didn't mind my tagging along at the start of a roundup. Those were glorious times, and the wonderful thing is—the reason I still go back to the lake whenever I can—it hasn't changed all that much over the years. Deer, elk and raccoons still greet me every morning when I open the kitchen door, and the moonlight on the lake is just as romantic as ever."

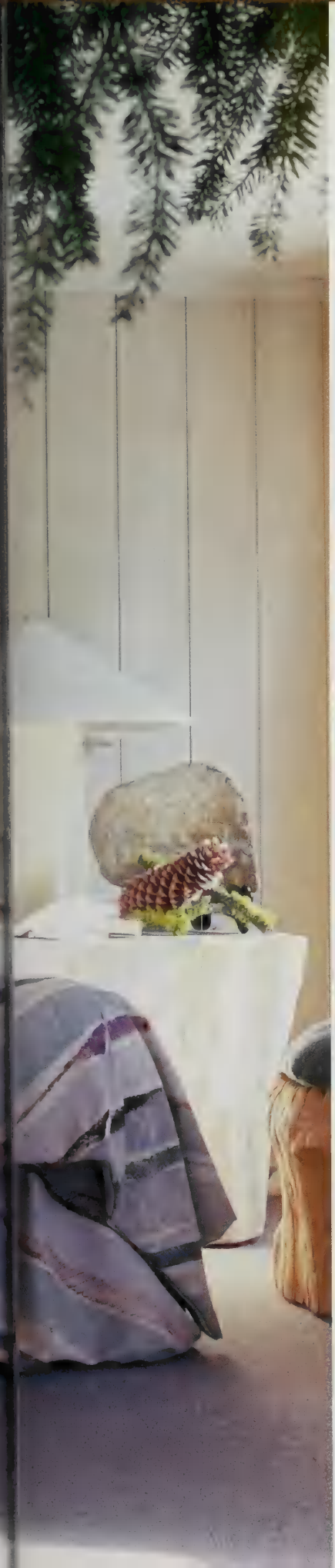
Given her thorough immersion in the great outdoors, it is not surprising that Mimi London would one day become the creator and champion of interiors in which you can't tell the furnishings from the forest, so to speak. Nevertheless, while such a design concept was seeded in the wilderness of Montana, it only reached fruition after a good deal of cross-pollination. London tells the story:

"In the sixties I got to know Michael Taylor, the very gifted interior designer. Every time he dropped by for dinner he'd do a critique on what I was wearing or cooking—'That's ghastly,' he'd say, or 'That's not bad.' Then he'd start to talk about his work. Once over dinner he said he wished somebody would start mak-

OPPOSITE: The cabin has cottonwood floors. A daybed and chair are of local pine, and the table is fossilized rock. Beyond is Wild Horse Island. "We sometimes watch its wildlife with field glasses," London says.









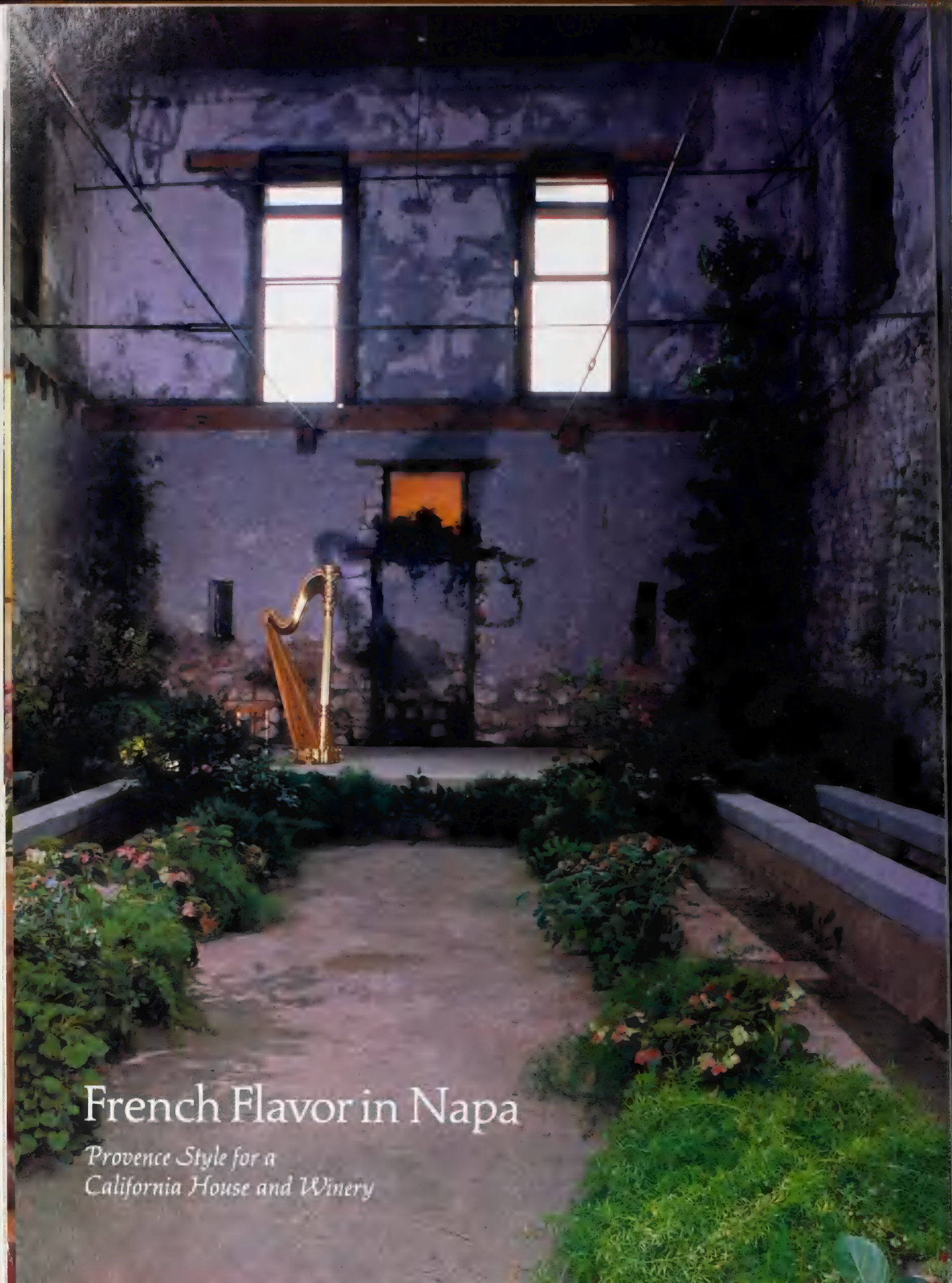
ABOVE: More log furniture fills the redwood deck adjoining the lodge's living room. The northeasterly view is toward the Swan Mountains.

ing tables out of trees. It sounded like a good idea to me, and later when I decided to make Los Angeles my home base, his suggestion kept nudging around in my mind.

"One day as I was driving along Sunset Boulevard, a truck passed me hauling what seemed like a miniforest of tree stumps. I followed the truck and asked the driver where he'd gotten all that stuff. A few weeks later he led me to his source—the Hoh reservation on the Olympic Peninsula up in Washington—where we found lumberjacks thinning out, for conservation reasons, a section of incredibly beautiful rain forest. There I

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LEFT: The homespun style of the cabin bedroom is underscored by cowhide curtains with stone pulls and a wall-mounted branch headboard.



French Flavor in Napa

Provence Style for a California House and Winery



TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY RUSSELL MACMASTERS

ABOVE: A 111-year-old stone winery forms the austere entrance to Elaine and Lloyd Cunningham's residence in St. Helena, California.

THE IDEAL WEEKEND in the country is a magic trick whereby, with no apparent effort and certainly no more than two hours of driving, a guest is conveyed thousands of miles to a place with all the comforts and none of the dreary realities of home. Lloyd and Elaine Cunningham set out to create just such an illusion in their house in California's Napa Valley. Through a combination of bold gestures and careful details, they transport their guests not simply to the country but to the provinces of France.

The impression is especially astonishing because the house isn't in the country at all. It's in the town of St. Helena, the bustling hub of the wine country, and the Cunninghams' complex is on a street lined with ranch houses and wooden cottages. But from the street only the massive façade of a five-thousand-square-foot stone building is visible. This is the former Lewelling Winery, one of several nineteenth-century wineries that still stand in the area. Built around 1876, it had been unused for years when the Cunninghams first saw it. Potential buyers looked at it but lost interest as soon as their engineers and architects informed them that the building, for all its imposing bulk, was not structurally sound enough to become a residence.

"They missed the whole point," says Elaine Cunningham, which, as she and her husband saw it, was to forget about converting the building and simply leave it to serve as a wall and as something picturesque

BELOW: A gravel courtyard with pool and fountain leads to the house, designed by Lloyd Cunningham. He chose the architecture of Provence as "the most effective foil to the winery's mass."



OPPOSITE: The couple's younger daughter was married in the former storage room they call "the chapel." "We've held concerts there too," says Elaine Cunningham. "We cover the cement ledges, once used for holding wine barrels, with cushions for our guests to sit on."



to look at. The Cunninghams kept an eye on the property, and in 1983 they bought the winery and its acre of land, complete with a winding ribbon of creek and a cottage. "When we first came here, we had the same dream everyone has—twenty acres of vines and an old stone house. Then we got caught up with the romance of this place, and the fact that it was part of the valley's history," she says.

The old stone winery became the entranceway, its central section forming a cool, dim passage that leads to the courtyard and the new house the Cunninghams built. Eight-foot-high plaster walls link the two buildings, reinforcing the feeling of the kind of French compound in which ancient farm buildings and more modern residences form a self-enclosed space.

The illusion is startlingly effective. The gravel crunches underfoot, tall windows are framed with shutters, and the austere façades rise from the ground without any softening flowers or hedges. The Cunninghams initially toyed with the idea of northern French architecture, with its mansard roofs and dormers. But they finally turned to the more primitive architectural style of Provence as their inspiration, "because it had greater bulk," says Lloyd Cunningham. "It was important to have a building substantial enough to hold its own against the winery. It also seemed more appropriate to California." A retired advertising executive, Cunningham is not a trained architect, although, says his wife, "he visualizes in three dimensions." He did the floor plan and the elevations, then turned them over to a professional to work out the technical details.

While the couple were not trying to duplicate any particular French

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OPPOSITE: Elaine Cunningham, who designed the interiors, used redwood from the winery ceiling for the living room floor. Over the fireplace is a fragment of 18th-century boiserie from Normandy; mounted onto the mantel is part of a French cast-iron firebox with a fleur-de-lis pattern. The glass chandelier is Venetian.



ABOVE: Antique Portuguese tiles, depicting scenes from *Don Quixote*, are hung on the dining room wall. The table is set with a bronze cupid, hand-painted Italian plates and Spanish wineglasses.



ABOVE: In the master bedroom, Elaine Cunningham chose a floral fabric for the sofa, night table and bed. The large pine trumeau reflects a smaller mirror, framed in fabric from Brunschwig & Fils.





"Because the climate is so dry most of the year, we're able to entertain out here a lot," says Elaine Cunningham of the open-air terrace, partially enclosed by an awning and fully furnished with sofas, rugs and lamps.



Architecture: David Sellers

TEXT BY VINCENT SCULLY
PHOTOGRAPHY BY NORMAN MCGRATH

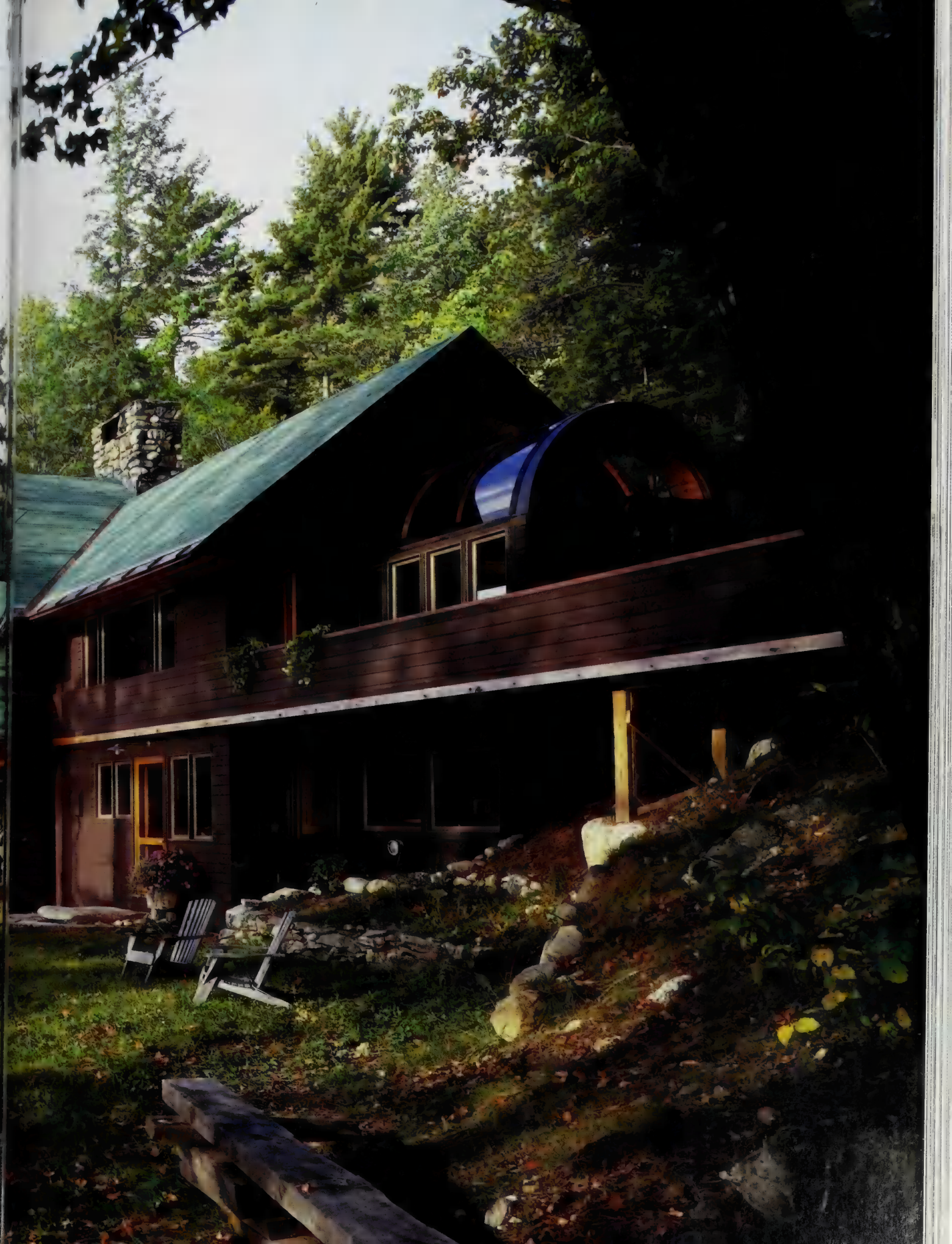


OPPOSITE: "I'm just trying to create appropriate beauty," David Sellers says of the rustic log house he designed for clients at Lake Winnipesaukee, New Hampshire. Surrounding hemlocks blend with the trunks of those used to build the house. ABOVE RIGHT: Sellers and his son, Parker.

BELOW AND COVER: "The Adirondack camps of the late 19th century inspired the structure," says Sellers. The wide porch is typical of the style.







PRECEDING PAGES: Gabled roofs with deep overhangs crown the house. The master bedroom wing (right), covered in stained wood siding, features a barrel-vaulted greenhouse and a bridge to the next-door neighbor's property. Extending down to the lake is a grassy lawn. The boathouse is beyond the hemlocks at left.

DAVID SELLERS HAS lived all his life in the myth of the pioneer and the myth of the north. He was one of the first of the generation of the sixties to take off for Vermont and Maine—a leader among the "kids" who lit out for the territories, leaving urban civilization behind in order to become craftsmen-architects, fellers of forests, joiners, cabinetmakers, rustic politicians and entrepreneurs. Sellers has been all these things and a flyer of light planes as well, in the best Alaskan bush-pilot tradition out of which so many widows are made.

One of Sellers's motives in heading north after graduating from the Yale architectural school in 1965 was to get away from New York and what he regarded as its incestuous round of talk about architectural history and criticism. In this he was the archetypal opposite of his classmate Robert A. M. Stern. But they were alike in believing that there was something wrong with the International Style as it was being practiced at the time, and each of them set out to do something about it in his own way.

Sellers, however, carried one of the International Style's last and most dangerous myths along with him to the north. It was the myth of originality, and it reinforced Sellers's own mythology of the pioneer. So he set out to reinvent the wheel in every project, and sustained that intention with a truly heroic energy that refused to flag with the passing years and their meager financial rewards. He did so, too, with more genuine architectural success than usually crowns that uncivilized pursuit, and the upland forests, resounding with his ax, conceal a good many unique and powerful structures by him. Some are objects of a kind never before viewed by human eyes.

On the other hand, Sellers has never failed to realize that buildings of that persuasion remain a luxury of the frontier. They *have* to be scattered in the woods: They do not get along with other buildings in towns, and trying to put them there was one major way, though not the only way, in which the late International Style destroyed so many cities throughout the United States.

In the 1960s Sellers was gathering an unusual architectural staff around him, whose members were inspired by his example and were often able to build as well as draw. With that group he has now worked out a system, which he calls "The Finishing



A massive fieldstone hearth forms one side of the multistory living room. Spruce beams, maple rafters and leafy beech branches complete the space.

Touches," for getting his projects constructed. The usual contractual arrangements are made for most of the work, but the building is finished by Sellers and company in loving and individual ways difficult for the usual contractor to sustain. They are a separate service, paid for by a percentage of the architect's fee, which thus goes into building rather than drawing. The system was perfected during the construction of this house, and the result has more than justified its use.

This is by far Sellers's best building to date, and it marks a turning point in his career. The rustic originality of his earlier work is still there, but now it is contained within the volume of the house, which is otherwise disci-

continued on page 220



RIGHT The boathouse features a small conical-roofed upper porch and two "eyebrow arches" at far right. Young Parker Sellers surveys the residents' vintage 1928 speedboat.



Windows "uninterrupted by mullions" open the living room and upper story to the lake. "Tree columns inside and the trees outside the house are seen as a continuous forest," says Sellers.

ODE TO CHILDHOOD

Childhood! happiest stage of life,
Free from care and free from strife;
Free from memory's restless reign,
Fraught with scenes of former pain;
O what joy!—it once was mine,
Childhood, matchless boon of shine!—
How thy long lost hours I mourn,
Never, never, to return!



Mary Whitfield Aged 12 A.D. 1808



OPPOSITE: *Verse Sampler,* Mary Whinfield, England, 1800. Silk, cotton on linen; 20″ x 14⅜″. Originally a reference for stitches and patterns, the sampler became a young girl's embroidery exercise. Bardith I, New York. ABOVE: *Alphabet Sampler,* Sally Sanborn, United States (New Hampshire), 1799. Silk on linen; 18″ x 14″. By the late 18th century, wide borders and pictorial designs were replacing horizontal bands. David A. Schorsch, Greenwich, Connecticut.

Antiques: Samplers

Needlework Patterns to Inform and Delight



BAY HIPPISLEY

TEXT BY JOHN A. CUADRADO

BEAUTIFUL AND GENTEEL, Elizabeth Roberts could not have eagerly awaited life in the austere Massachusetts Bay Colony when she sailed from England in 1672. The bride of a rich colonial, Elizabeth had packed her trunks with household goods carefully selected to ease the rigors of the new continent. Among these, few articles were more precious to her than two samplers she had worked herself. Fashioned with dozens of model borders, these samplers were more than personal mementos. They were practical tools, copies of English needlework fashions to which Elizabeth could refer as she created bed hangings and other accessories to make her new home more comfortable.

Long, narrow and rolled onto wooden or ivory dowels when not in use, early samplers were ongoing projects to which a woman would add whenever she came across a pattern she wished to record. Later she could turn to her samplers for inspiration, much as one turns to books in a reference library. In 1581 Barnabe Riche describes this practice, noting that when doing needlework a woman would "seke out her examplers, to peruse whiche worke would doe beste in a ruffe, whiche in a gorget, whiche in a sleeve." The availability of such a reference was particularly important in fashion-conscious court households—more than a dozen samplers were accumulated for use by the retinue of Edward VI of England, and a 1509 inventory lists no fewer than fifty samplers in the possession of Joan the Mad, queen of Spain.

By the beginning of the eighteenth century the sampler had evolved. The wider availability of printed books and periodicals diminished its importance as a record of decorative motifs, and the sampler took on an educational function. Textiles were expensive during the period and were prized among the most important of household possessions. Facility as a seamstress was considered essential to the female role, and the working of a sampler by a young girl became an important preparation for marriage and the "art, trade, and mystery of housewifery." Samplers became essays in proficiency—the equivalent of writing practice in an exercise book. Girls between the ages of six and sixteen were set to work on "marking samplers," embroidering letters and numerals to master stitches they would later need to monogram household linen. "Darning samplers" taught similar practical skills in a variety of patching and mending techniques.

In addition to such utilitarian efforts, girls from well-to-do families typically worked a "fancy sampler." During the eighteenth century these became important as display objects both in Europe and in America. For the well-bred they served as emblems of passage into womanhood, "diplomas" announcing that a girl



WILL BROWN

ABOVE: *Pictorial Sampler*, Catharin Oxenford, United States (Berks County, Pennsylvania), 1841. Wool on linen; 17" x 16". Roses, lilies, strawberry blossoms and fruit are among many 16th-century elements that endured over centuries of sampler-making. Here, symmetrically balanced arrangements are framed by a meandering strawberry border. M. Finkel & Daughter, Philadelphia.

OPPOSITE: *Sampler*, Continental, 1739. Silk on linen; 13⅜" x 9½". Rich in contrasting 17th- and 18th-century motifs, a sampler—probably of French origin—bears crowned initials wreathed with flowers above an Agnus Dei and diversely stitched panels. Mallett, London.



HUGH VAUGHAN

had acquired the polish of an accomplished lady. When worked with the age, date and name of a young woman after months of effort, these samplers were great sources of pride and were hung prominently by the hearth or in the drawing room.

As befits items of such symbolic importance, fancy samplers were fashioned with great invention, often according to the reigning needlework fad. During the mid-eighteenth century a craze for elaborate borders gave rise to samplers with floral meanders entwined around verses celebrating humility, industry or chastity, such as: "If I should by a youth be Tempted, Grant I his schemes defy and all He has invented."

At various times scenes depicting

Verse Sampler, Margaret Nancy Doughty, United States (Centreville, Wayne County, Indiana), 1833. Silk on linen; 21½" x 21½". Proud needleworkers embroidered their names or initials, the year of completion and often their ages into the sampler, on occasion recording their geographical location. Theresa & Arthur Greenblatt, Lambertville, New Jersey.

the Garden of Eden, shepherdesses and their flocks, or public meeting houses, churches and schools were in vogue. Later, samplers in the form of maps, globes, family trees, almanacs and even long-division exercises became fashionable. Political overtones were also apparent. During the American Revolution, samplers were worked with English royal crowns and British lions by young Tories. Later, samplers displaying the American eagle, the word *Independence* and the inscription *E Pluribus Unum* represented the patriot cause.

Most charming of all are samplers that illustrate the lives of the girls who worked them. These frequently show a young woman's home or town, her family and her favorite pets. In American examples, such scenes depict Philadelphia townhouses, quaint New England saltboxes and Southern plantations shaded by magnolias. With naïve eloquence, samplers can also provide a look at the emotions of their creators. Tender embroidered pictures recall a departed brother or sister with parents, pet rabbits, deer and dogs all weeping beside the gravestone. Romantic courting couples provide a happier vision, a hopeful look ahead to the young woman's own future.

The art of the sampler began to decline during the nineteenth century, but not before leaving us an irresistible window on the past. The first samplers provide an intriguing record of early needlework fashions; their successors offer an even richer legacy, an intimate look into the hearts and minds of the young women who created them. They preserve images of other times and places forever enhanced by being recorded at the curious juncture that unites childhood and adulthood. □

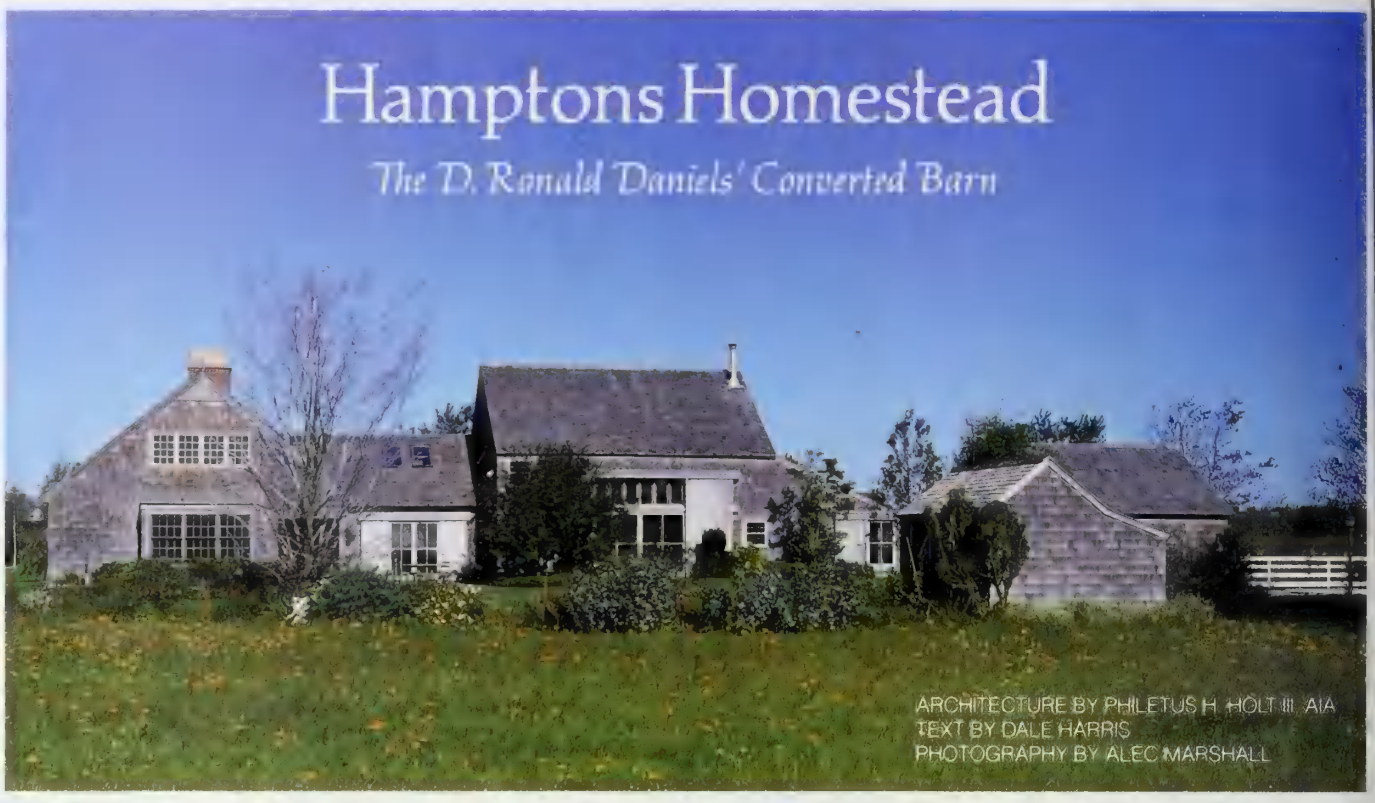


Band Sampler, England, mid- to late 17th century. Silk on linen; 20⅘" x 8⅘". Among the decorative details of six border patterns are "boxers," small, oddly shaped figures, and pineapples—a 17th-century import from the Dutch West Indies that became a familiar theme in English decorative arts. Mallett, London.

BAY HIPPISLEY

Hamptons Homestead

The D. Ronald Daniels' Converted Barn



ARCHITECTURE BY PHILETUS H. HOLT III, AIA
TEXT BY DALE HARRIS
PHOTOGRAPHY BY ALEC MARSHALL

AT ROUGHLY THE midway point in building their house in the Hamptons, Mr. and Mrs. D. Ronald Daniel saw a stranger walking up the still-unpaved path. Introducing himself, he announced, "This used to be my father's farm. I just want to say how much I like what you're doing."

What the Daniels were doing was converting a homesteader's plot into a year-round weekend home—not by clearing the land before building, but by incorporating everything on it into their plans: a handsome late-nineteenth-century shingled barn, several outbuildings and long-established trees. The major addition—a crucial one—was the house, the original having long since vanished from the property.

At the beginning, Ana and Ronald Daniel did not intend to build at all, but to buy—preferably one of those big shingled cottages that local craftsmen have been putting up in the south fork of Long Island for well over a century. One day, when they had been searching for almost an entire summer, their realtor casually mentioned a plot with a barn on it but no house, quickly adding that he was sure they wouldn't like it.

"Over the years," says Ana Daniel, "I've learned to react warily when I hear that particular phrase. Often it's a sign that you've stumbled across exactly what you need." As soon as she saw the silvery barn, the trees, and the view across half a mile of potato fields to the dunes and the sea beyond, she began thinking about where they would put the house. By the end of the afternoon, they had bought the property.

At no point did they consider turning the barn into a house. "The nicest part of a barn is not the outside but the inside," Mrs. Daniel observes. "We never had any intention of dividing up the interior space, which is twenty-eight feet high. Besides, making it habitable for year-round living would have meant insulating it, and that would have covered up the interior shingled surface. We would also have lost the lovely scent of cedar, which otherwise never seems to fade."

Since these barns were designed specifically to keep hay cool, it occurred to the Daniels that they could make the best use of theirs by treating it as an extension of the living space during the warm months. By building a year-round cottage onto it, they could close the barn off in winter and open it up in summer, when the combination of ceiling height and back-to-front ventilation would keep it comfortable on even the hottest days.

While there was no stylistic disparity between the barn and the projected house, the challenge was to create a successful ensemble. Mrs.

ABOVE: The weekend home of Ana and Ronald Daniel looks southward to the sea across fields of wildflowers. The house (left) was built by the Daniels for year-round use and joined to the late-19th-century barn (center), which provides cool, lofty summer quarters.

OPPOSITE AND FOLLOWING PAGES: In the converted barn, original exterior shingles show through on walls decorated with old farm tools and a tobacco-drying basket. Wicker armchairs surround a table made from a cast-iron flywheel. Print fabric on card-table chairs is from Cowtan & Tout. Cabbage rose print on sofa cushions is from Brunschwig & Fils. Striped fabrics are from Clarence House.




Sparenta







OPPOSITE: An 1852 New Hampshire wedding quilt from Ana Daniel's collection is folded over the loft rail above the barn dining area. In each white square is a poem composed by one of the quilters. One verse reads in part: "While we gain in knowledge will sweeter joys be ours/Than those who waste in folly life's precious evening hours." Ladderback chairs surround an English pine table and hang from wall pegs. ABOVE: One of the original farm buildings now serves as a poolhouse.

Daniel's solution was to make the height of the house some six feet less than the barn and place the buildings at right angles to each other, thus minimizing any chance of conflict between new and old. But how to link them most effectively? "Because we're a cooking family, the kitchen had to be large," Mrs. Daniel points out. "Since our idea was to eat in the barn during the summer and in the house during the winter, we decided that the best way to join the buildings was with a kitchen block."

Only after thinking the design through to this point and then constructing a model of what they had in mind—from three-by-five-inch index cards—did the Daniels avail themselves of professional help. By then Mrs. Daniel had already decided on the layout of the interior, the colors and, in a general way, even the furniture. Obviously, in order to see the project through, they had to engage an architect with a highly refined appreciation of the Shingle Style. And since he was to be presented with a fixed design, he would have to be willing to collaborate.

They found exactly the person they needed in Philetus Holt III, of the Princeton, New Jersey firm Holt and Morgan, who had grown up in the neighborhood. For more than a year the Daniels spent every weekend on the site, seeing the new house rise and the old buildings being cleaned and reshingled.

The Daniels are proud of the fact that the property fulfills all their family needs while demonstrating a respect for local architectural traditions. In particular, they are pleased to have put a fine nineteenth-century building to use while preserving its structural integrity.

By one of those coincidences that sometimes tell us we're doing the right thing, the workmen discovered a signed shingler's label as they were preparing to reshingle the barn. All the label said was "Shingles good for fifty years." It was dated December 28, 1929, fifty-three years to the day before the workmen uncovered it. □





Commissioned over a century ago by a German nobleman to assuage his wife's homesickness, a Russian teahouse was built in St. Petersburg and moved—in some 2,000 pieces—to Kronberg, West Germany, where it was reassembled in the park surrounding the family mansion.

A Russian Teahouse

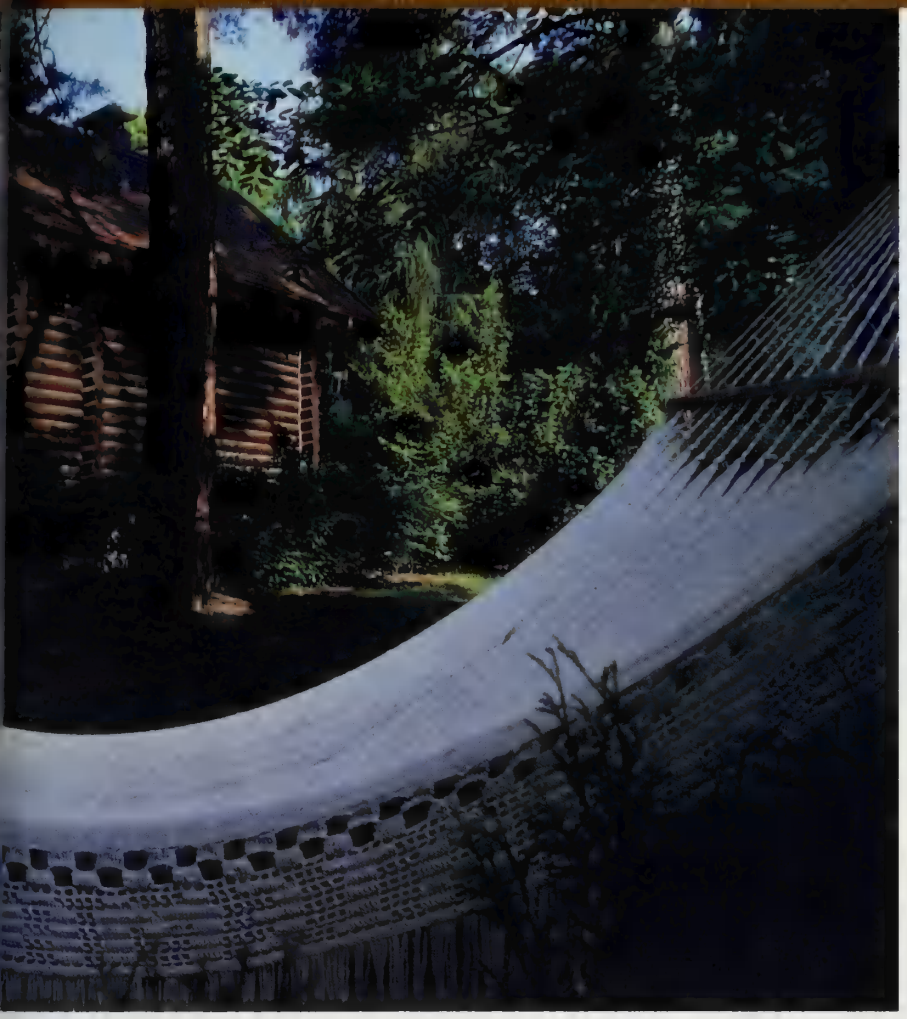
Memories of St. Petersburg in Germany

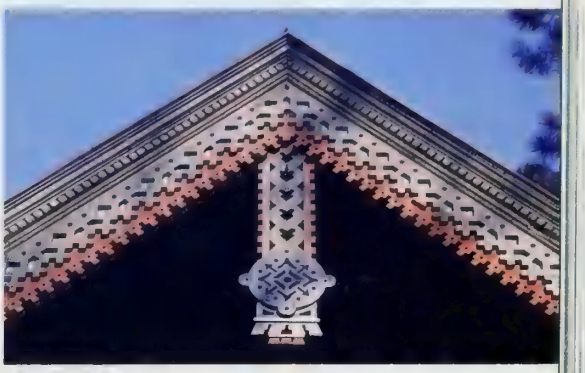
TEXT BY JOSEPH RYKWERT
PHOTOGRAPHY BY DANIEL H. MINASSIAN

WE THINK OF THE TEA CEREMONY as a Japanese invention, but of course the English have the "four o'clock" ritual and Russians have the samovar. The samovar's urny shape is familiar to the visitors of antiques shops, though its operation seems mysteriously cumbersome, requiring elaborate manipulation as well as two pairs of hands at least. The urn is filled with water, and the metal tube that runs through the middle is stuffed with charcoal and lit. The actual tea is in a small teapot that stays hot standing on top of the charcoal-filled tube. The celebrant, usually a lady, dispenses some very strong, stewed tea (known as "essence") from the pot and then pours a quantity of boiling water from the samovar to dilute it.

In the commercial establishments of old Russia, the waiter from whom you ordered your tea would ask if you wanted it "with a bite" or "with a towel." The first was a glass of lemon tea with a few lumps of sugar on the side, which you held in your teeth as you sucked your tea through them; the second arrived in the form of a samovar topped with a towel, which was provided to wipe off the copious sweat that consumption of the samovar's contents was bound to induce.

This rather coarse custom is as different from the refined Japanese practice as possible, and even Chekhovian tea-drinking in the open air—the tea served with small saucers of *varen'ye* (strawberry or cherry preserves) as a sweetener







"The silence here makes us feel very far away from the stress of the city—it gives us the peace we need to recharge," says the present owner, Baron Achim von Freyberg, a Frankfurt fashion designer. Intended as a warm-weather retreat, the teahouse is now the baron's year-round home.

TOP AND ABOVE: Highly detailed woodwork characterizes the house, which was once visited by such guests as Kaiser Wilhelm II. Preserved since the late 19th century, the teahouse is an example of Russian architecture that gave prominence to peasant motifs.

instead of the vulgar lumps of sugar—seems almost insolently relaxed. Yet the samovar is an essential ceremony of *ancien régime* Russia. Perhaps a Russian in exile, or at any rate a displaced one, would long to have a special place that would allow him or her to carry out this ritual in suitable surroundings.

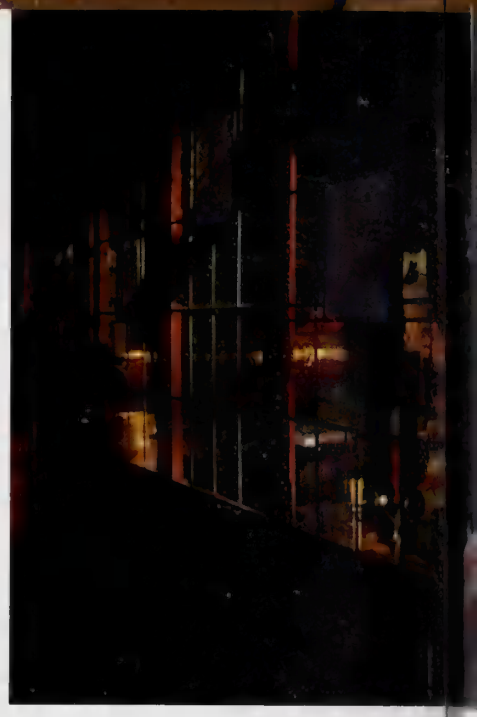
Such a Russian lady married into the recently ennobled von Guaita family—Frankfurt patricians of Italian origin—in the mid-nineteenth century. The von Guaitas were bankers and financiers, and like others of the Frankfurt elite they had a summer villa at Kronberg, a little town at the foot of the Taunus mountains to the northwest of the city. An artists' colony had made the town smart, and the bankers and merchants inevitably followed.

Baron von Guaita indulged his wife's longing for her homeland by ordering her a teahouse from Russia, a log cabin of the kind many great families built on the grounds of a mansion as a kind of rustic retreat. These cabins had very much the same role as the model dairies and hermit huts of the aristocratic gardens farther west; they were havens of the simple life in which ladies and gentlemen could retire from the fatigues and sophistication of court and the stock exchange.

As late as the eighteenth century such cabins, and indeed all timber buildings, were cut with an ax alone. Russian carpenters developed an extraordinary agility with the ax and were able to carve intricate patterns with it. By the mid-nineteenth century, however, the saw and even the sawmill had come into their own. The von Guaita teahouse was cut from great straight pine trunks, each about a foot in diameter. Baron von Guaita traveled to St. Petersburg and had it put together in the marketplace, where it became something of a showpiece. It was then taken apart again; each element was numbered and then transported to Frankfurt by rail and cart and reassembled in Kronberg—an example of handmade prefabrication, not unusual among the builders of eastern Europe. Once it was put together again on the grounds of the von Guaita estate, it was an immediate success.

After World War I the von Guaita family left Kronberg,





The veranda, originally open to the elements, was enclosed by Baron von Freyberg. It is now a "wonderfully romantic place to sit when winter snow blankets the landscape," he says.



and in 1966 the little teahouse became the home of Baron Achim von Freyberg, a leading Frankfurt fashion designer. He, his wife, Sabine, and their daughter, Angela, live there still, and though they have enclosed the veranda in deference to the Taunus mountains' fierce winters, they have maintained the structure's architectural integrity.

The architecture is typical of a style that the cultured public of western Europe was becoming aware of in the mid-nineteenth century. The Byzantine architecture of onion domes and the stiff, courtly painting of icons were giving way to a new "Russian" national style that was to give prominence to peasant timber houses and churches, embroideries and metalwork. It was first discovered by Russian artists, and by one or two far-sighted foreigners (such as the French architect Eugène Viollet-le-Duc); it was to become powerful and popular first in Russia, and then (through Diaghilev's company) in the West. The von Guaita log hut, with its intricately carved columns and fretwork gables, was its harbinger.

Such huts were miniatures: reductions of prosperous peasant houses without any kitchens, storage rooms or outbuildings, and they were often very highly finished. Building with close-fitting logs, sometimes vast ones, was not just for peasant houses but had been considered suitable for all uses—even for the imperial summer residence at Kolomenskoe, built by the early Romanov czars and

LEFT: "During the summer we open the veranda windows," says the baron. "It's the most pleasant place to enjoy the garden and take tea."



The house is protected by the city of Kronberg, which ensures its architectural integrity.



A von Freyberg ancestral portrait presides over an antique oil lamp and an 18th-century handwritten Ethiopian Bible in the living room. The embroidered cloth is Persian, circa 1840.

only dismantled on Catherine the Great's order. By 1900 the style was so much in fashion that the Russian pavilion at the World Exhibition in Paris had a big, prefabricated log construction incorporated into it.

Sitting on the veranda of the teahouse and gazing at the clearing and the trees beyond, the pines and chestnuts of the Taunus woods, you could believe yourself back in Russia; it was the very solace the homesick baroness needed.

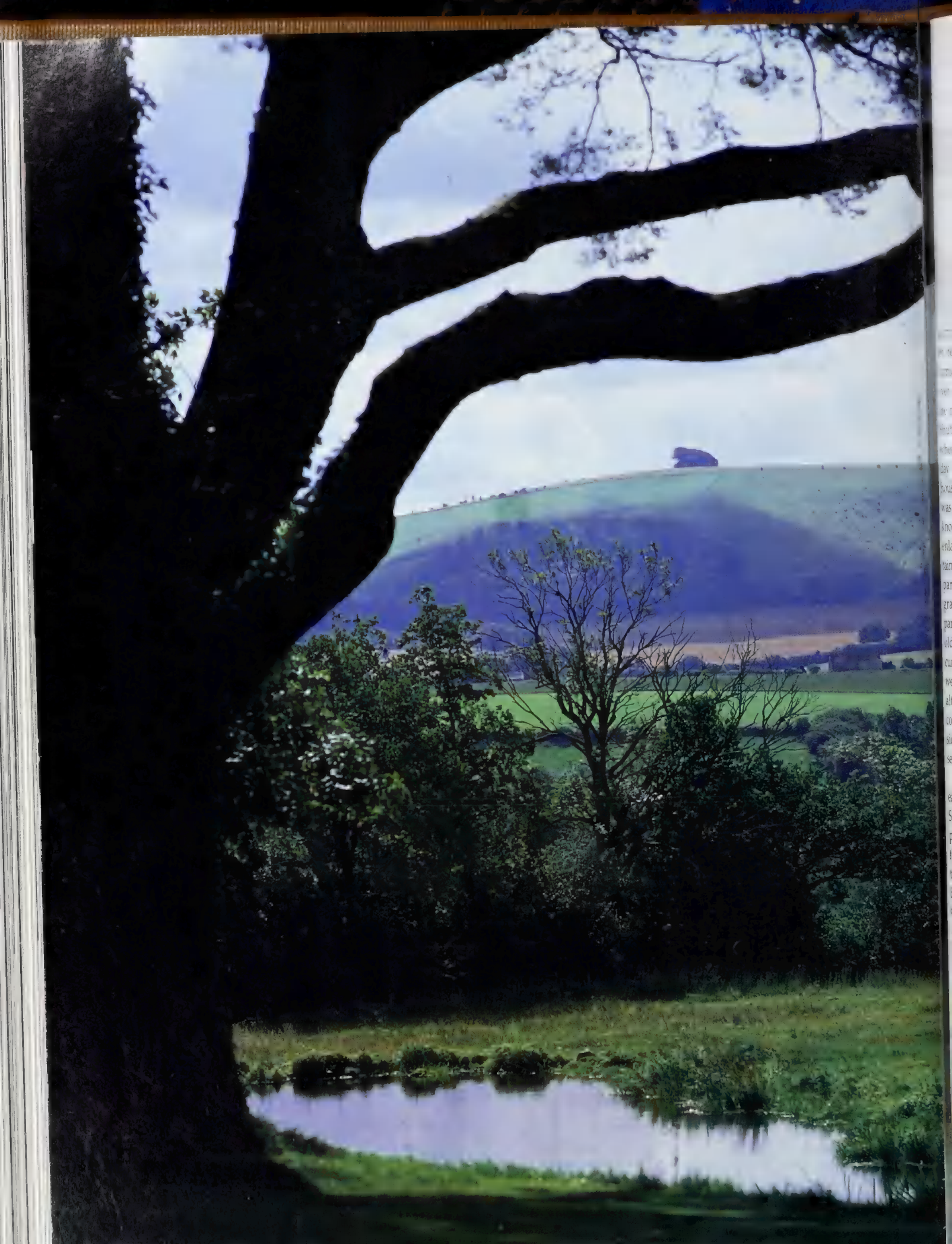
The teahouse became one of the sights of Frankfurt, where visiting dignitaries were entertained at samovar teas.

The teahouse soon became one of the sights of Frankfurt, and visiting dignitaries, including Kaiser Wilhelm II, were entertained at samovar teas there.

And although the original fittings and embroideries have disappeared, the baron and baroness von Freyberg still conjure up that displaced Russian lady's homeland with their samovar. Indeed, the teahouse could serve as a perfect setting for the opening of *The Cherry Orchard*.□



RIGHT: A leaded-glass lamp softly illuminates a 17th-century-style spiral-turned chair and ball-turned table in the living room's dining alcove.



Partners with the Past

Lady Anne and Michael Tree at Shute House

TEXT BY ANNE TREE
PHOTOGRAPHY BY DERRY MOORE

SHUTE HOUSE, near Shaftesbury, Dorset, resembles a set of Siamese twins. Nonidentical twins, it is true, born over centuries and joined together in the middle by a hall and staircase. Shute was a vicarage until 1944, when it became too big for a modern-day clergyman. The old part of the house is fifteenth century; the new was built around 1720. We do not know who wanted the old vicarage enlarged, but he evidently liked a certain style of living. No part of the house is grand, but the newer part is grander than the old. However, the incumbent either died or went broke before his alterations were ever completed, as the outside wall that joins the sections lacks finish.

In the fourteenth and early-fifteenth centuries Shaftesbury was an important pilgrimage site for all Europe. Today, two miles along the road is a garage called the Ivy Cross, presumably because it stands on the site of the last station of prayer to be reached by the pilgrims before they arrived at the shrine in Shaftesbury.

The newer section of Shute is spacious and comfortable: two big rooms on the ground floor, two bedrooms upstairs. Outside the south-facing drawing room window is a pear tree planted in 1805 by the vicar to commemorate the news of Lord Nelson's victory at Trafalgar. It still bears fruit.

My husband was lucky enough to inherit beautiful furniture, so when we moved to Dorset from a larger house, we were able to choose what looked best. Most of the curtains from our previous house fitted, but they are now extremely old and tattered. I have lived in shabby houses all my life, so I don't notice the stains and rips and blotches unless someone from the New World comes to stay, when I turn a cushion back to front or move a chair over a hole in a carpet.

We chose wallpapers and paint to go with the furniture. The library is dark, since it faces north. It has maplewood bookcases inlaid with ebony. We put our scarlet leather library furniture there and had an antique French wallpaper reproduced. With Genovese velvet curtains, it is warm and comforting on cold nights.

My husband collects watercolors and drawings. These are in the drawing room, where they hang in an increasingly higgledy-piggledy manner as the years go by and the collection is added to.

The hall is poky, but houses a star—a life-size swan carved a year or two ago by artist Guy Taplin from a single piece of wood. Its lines are so pure, I can never pass by without a lift of the heart.

The staircase is fine, dominated by a large Palladian window. Walls of the stairwell are painted a brilliant blue tempera, which we copied from the skies in paintings by Giotto in Assisi. In a recess halfway up the stairs hangs a portrait of Dame Laura Knight by Augustus John.

The two master bedrooms are large enough for four-poster beds. My bed is historic, in that it was slept in by Sir Winston Churchill during World War II. He took refuge at Ditchley,



ABOVE: Shute House, once a vicarage and now the home of Lady Anne and Michael Tree, serenely embraces the centuries: Original house, left, is 15th century; section at right was built in the 1700s. OPPOSITE: The pond at the base of an ancient tree is fed by a natural spring and has been for years a favorite rendezvous of Gypsies. Beyond the downs is Win Green, the highest point in Dorset.





Over the distant downs we see a high point, Win Green. Since prehistory, beacons have been lit on it to sound alarms or celebrate victories. A beacon was lit to warn England of the Spanish Armada.

OPPOSITE: The drawing room reflects the talents and interests of its occupants. Beyond an easel and a table littered with artist's paraphernalia is a vivid painting of a young woman, by Michael Tree. Other tables are bright with flowers Lady Anne likes to display throughout the house. LEFT: Fretwork jars cover a marble console. BELOW: A swan carved by contemporary artist Guy Taplin tops a hall bookcase. Above it is a Chinese handscroll in two sections.





my father-in-law's house, when a full moon meant danger from bombing. The bed is rather uncomfortable. I often wonder which of the lumps were made by Churchill's ample frame.

The wallpaper is hand-blocked, blue with a gray-white pattern. The walls are hung with many pictures, some good, some bad, but they are the memories of a lifetime—drawings by my children; favorite dogs; birds and mushrooms.

My husband's room is also blue, with a grander, more comfortable bed and prints by John Leech on the walls. In his bath the walls are covered in striped cotton. On them are many cartoons, drawings and photographs. I like to have a vase of spectacular flowers against the blue-and-white striped walls.

The children live in the old part of the house. The rooms are smaller, the walls very thick and the atmosphere different—more intimate.

Downstairs, below the children's rooms, are the dining room, my sitting room and the kitchen quarters. The dining room is a dull little room cheered up by a marvelous set of paintings by John Piper of our old home, Mereworth Castle, and given by the artist to my husband.

The disorder of my sitting room is past belief, but it holds some treasures: a family of stuffed frogs engrossed in everyday activity, though their life looks quite exciting. Mother feeds the baby with a wooden spoon; two frogs play cards and two ride through the countryside on bicycles. Sadly, disaster arrives. There is a duel, and a frog lies sprawled on the ground with a sword in his breast. A happier scene on another wall is a pair of stuffed ducks enjoying a day

A bronze bust of Lady Anne by Jacob Epstein is a focal point of the library mantel, below a silver-mounted ebony mirror. A self-portrait of her husband is at left. Wallpaper is a copy of a 17th-century French design. A favorite dog, Trilby, is the subject of Michael Tree's oil painting at right.

at the races. He is a dashing figure with binoculars over his wing and a top hat atilt on his head; she is shy, in a lace shawl with a glass engagement ring on her webbed foot. In the wall panels I have painted flowers from the garden. I have covered the desk with cutouts from magazines: Cecil Beaton receiving his knighthood overlaps a hippopotamus. I like an element of surprise.

We are lucky to have Shute for our home, for home it is, surrounded by history. Over the distant downs we see a high point, Win Green. Since prehistory, beacons have been lit on it to sound alarms or celebrate victories. A beacon was lit to warn England of the Spanish Armada. A beacon was lit to tell of Lord Nelson's victory at Trafalgar. In our own time here, a beacon was lit to celebrate Queen Elizabeth II's Silver Jubilee.



To end: Our house, our home, our dogs, our mess. We live in a mess. We are surrounded by the survivors of four hundred years. Some are faded, forgotten remnants; others speak of an age of elegance and confidence. I no longer notice much, but feel uneasy when our friends comment, "Shute—it's so lived in!" □

TOP: In Lady Anne's bedroom the canopied four-poster, from her husband's family home, is notable because Sir Winston Churchill often slept in it during World War II. ABOVE: Batik-patterned hangings drape an 18th-century four-poster bed in Michael Tree's bedroom.

An Imaginative Kingdom

Sculptor Bernard Langlais' Maine Legacy

TEXT BY AVIS BERMAN
PHOTOGRAPHY BY BILLY CUNNINGHAM





RANGING IN SIZE from the tiny to the heroic, the sculptures of Bernard ("Blackie") Langlais were created by a virtuoso craftsman and a doughty individualist. A prodigious worker whose oeuvre could not be contained by walls, Langlais let his abstract and representational reliefs and free-standing constructions of lions, elephants, giraffes, bears, befuddled presidents and purposeful athletes spill outdoors over eighty acres of farmland in Maine.

Since Langlais's untimely death in 1977 at the age of fifty-six, these and hundreds of other pieces have been carefully preserved on the site by his widow, Helen Langlais. Yet Mrs. Langlais does not see her house and grounds as an open-air memorial or museum but as a culmination of the couple's life together. "We had such different ideas when we started," she says. "My dream was to have a house with rolling lawns, but Blackie wanted fields and sculpture right up to the front door. My dream came true after his, and now the house is a combination of the two."

Although he studied painting for many years, Langlais was a self-taught sculptor whose exploration of wood began at a summer cottage in Maine he bought in 1956. The place needed a complete overhaul, but Langlais, a carpenter's son, could provide that. The discovery came when he had nothing left for a wall but scraps of lumber. He pieced them together and was so pleased with the results that he built another, out of chips and shavings, in his New York loft. Walls led to reliefs to hang on walls—and a permanent commitment to sculpture.

Langlais was very much a part of the New York scene in the late fifties and early sixties. He showed with Leo Castelli and Martha Jackson, and the directions he was pursuing in collage, construction and assemblage were shared by a loosely related group of other downtown sculptors that included Marisol, William King and Louise Nevelson (the latter a long-standing and loyal friend). Langlais searched the streets for cast-off wood, fascinated by the associative power of weathered, textured rejects with a history behind them. He would then chop them into tesserae—variously glued, gouged, nailed, stained, bleached, lacquered, burnt, scratched and drilled into different patterns repeated on a grid. The panels are eloquent essays in personal mark-making, almost ritualistic gestures of defiance in an automated world.

About 1962, Langlais moved away from abstract assemblages to the figurative art for which he is best known. He began to sculpt animals—not naturalistically, but in a highly anthropomorphic spirit. His ironies



ABOVE: "When my husband saw that rock ledge," says Helen Langlais, "he immediately thought of putting up a giant horse, even before buying the house." *Horse* dates from 1966.

LEFT: A rustic bridge bears carvings by the late artist Bernard Langlais and leads to the sculpture-filled grounds, studios and circa 1830 shingled farmhouse in Maine now overseen by Mrs. Langlais. At right is the towering *Quarterback*, 1971. Overlooking the garden is *Head on Chimney*.







ABOVE: *Balancing Dogs*, 1977, stands in front of an unfinished aquatic relief in Bernard Langlais's main studio, overflowing with his tools and raw materials. Mrs. Langlais remembers that "his favorite woods were Maine spruce and pine, but he would use any wood. He always collected driftwood and even used telephone poles. And he preferred to work outdoors when possible."

TOP: *Leopard*, circa 1971. ABOVE: *Noon Exercise*, circa 1963, is, says Helen Langlais, "a transitional piece, of the period when he moved from abstract wood reliefs to figurative ones."

invoked the confident compilers of medieval bestiaries: those artists who needed no models, secure that their imaginations would suffice.

As the sculpture took over his New York studio, Langlais needed more space; to obtain it, he wanted to try living in Maine year-round. He and his wife moved in 1966 to a farm near their original cottage. What decided them on the property was not the house but the eighty acres of land begging for sculpture, and a natural promontory of rock in the front yard.

Langlais converted the bare-bones farmhouse into a snug, rambling retreat, put up studios and storage sheds and dug four ponds. "Blackie became a much happier person up here," Helen Langlais says. "He was like a child, snowshoeing around and skating on the pond with the local children. He made use of his environment and really took part in it."

The Langlais's entire farm became his studio. Inside and outside, he could not leave a piece of wood untouched. His hands were busy everywhere: making a rough-hewn pieced

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TOP: "Having unsuccessfully searched *Football Scrimmage* for the football," recalls Mrs. Langlais, "a young visitor once asked Bernard where it was. He simply pointed to *Quarterback*." The two-headed crocodile bench near the farmhouse was carved by the artist in 1975.

ABOVE: *Elephant*, 1977, is a hollow sculpture with a ladder inside. After working, Langlais would climb into the howdah atop and relax.



RIGHT: *Five Bears*, 1976–77, depicting four different species and a teddy bear, shares space in the sculpture garden with *Hand*, 1975–76.

Art: Woodland Prints

Birds and Animals by Celebrated Nature Artists

TEXT BY HEYWOOD HALE BROUN

QUITE STILL AND YET vibrantly alert, the birds and animals of the classic nature artists create around themselves a vivid world recalling a time when a mall was an alley in which a game was played rather than a vast paved area whereon the meadow of yesterday became the market of today.

Is the fascination, then, merely nostalgia for lost pastoral vistas inhabited by creatures large and small? Is it what the critic Selwyn Image meant when he said, "They do affect me with the very sensations derived from the air, movement and fragrance of Nature and the Country experienced at first hand"? Certainly these are powerful appeals, but the pull of these pictures goes beyond evocations of Eden. We marvel at the precision of their execution, triumphs of craft. Looking at them, one hears the voice of the artist Raphael Soyer commenting on some nineteenth-century realistic work. "You can like it," said Soyer, "or you can not like it. One thing is for certain. Nobody is alive who can paint it."

The early nature artist was given an additional pack to carry as a representative of science. Yellowed correspondence in the files of learned societies denounces even the now-sainted John James Audubon for failing, in the writer's view, to be



Grey Fox (Canis vulpis virginianus), John James Audubon and John Woodhouse Audubon, printed 1843. Hand-colored lithograph, 21" x 27". From *The Viviparous Quadrupeds of North America*. Believing "there is nothing perfect but *primitiveness*," the artist-naturalist culminated his life's work by documenting North America's disappearing wildlife. Audubon's son John assisted with many of the drawings. Wunderlich & Co., New York.



CANIS (VULPES) VIRGINIANUS, GMEL.

GREY FOX

Lith. Printed & Col'd by J. T. Bowen, Philadelphia



CERIORNIS MELANOCEPHALA

accurate in some detail of beak curvature or foot structure. The work of today's nature photographer, on the other hand, is a matter of getting within zoom-lens range of the subject. For the bird and animal specialist of yesteryear, the substitute for the accuracy of film was intensity of observation, and herein may lie some of the startling vividness of their work.

For nature artists like Thomas Bewick, the great English wood engraver, observation began almost as soon as he was old enough to look out his bedroom window, drawing pictures of birds on the slate that taught him his letters. He literally drew bulls even as they pursued him across a field. Little wonder that he brought "the country experienced at first hand" to his work. He believed that artists "should only occasionally visit the city or the smoky town, and then chiefly for the purpose of visiting with their fellow artists."

There is a concept in philosophy and psychology which argues that the whole is greater than the sum of its parts, and so it is with these pictures, which are disciplined in their accuracy yet untrammeled in their artistry. Science is served—despite the occasional errant beak—and so is art. The balance of the two, however, creates a new quality—serenity.

The concept of the Two Cultures, popularized by the debate between C. P. Snow and F. R. Leavis a quarter of a century ago, concerned itself with the possibility or impossibility of interaction between the scientific and artistic visions of the world. Leavis and Snow were apparently unaware that a long time ago the synthesis had, in one small way, been beautifully achieved by nature illustrators whose work advanced the cause of natural science even



OPPOSITE: *Black-headed Tragopan (Ceriornis melanocephala)*, Joseph Wolf, printed 1870–72. Hand-colored lithograph, 23" x 18". From *A Monograph of the Phasianidae or Family of the Pheasants*. Considered one of the last great ornithological books, the monograph was created under the direction of Daniel Giraud Elliot. W. Graham Arader III, New York.

ABOVE: *Bean Geese*, Prideaux John Selby, printed circa 1819–34. Hand-colored engraving, 19" x 25". From *Illustrations of British Ornithology*. The Northumberland countryside around Selby's home was inhabited by diverse bird species, which he often depicted in life-size drawings and published as engravings over many years. Ursus Prints, New York.



LEFT: *Hummingbird (Cynanthus cyanurus)*, John Gould, printed circa 1849–55. Hand-colored lithograph; 21¾" x 14¼". From *A Monograph of Trochilidae or Family of Hummingbirds*. Gould's prodigious output of meticulous renderings earned him recognition as "the English Audubon." David S. Ramus, Ltd., Atlanta.

as, through skillful engraving techniques, it was widely reproduced to bring simple pleasure to people who wished to have before them "the country experienced at first hand."

As the bulldozers and the road machines march across the modern world, the country at first hand becomes increasingly remote, but we can still be glad that it was caught for us long ago by those consummate craftsmen who were willing to look with an eye of practiced penetration at the surrounding wildlife, and then, with loving precision, put down those observations. When we look, we are—as once they were—in a dell, at the edge of a stream, under a tree, "gathering the very sensations derived from the air." □



ABOVE: *Marsh Hare (Lepus palustris)*, John James Audubon, printed 1843. Hand-colored lithograph; 21¾" x 27". From *The Viviparous Quadrupeds of North America*. Marsh hares were found by Audubon as early as 1815, but on his 1843 expedition west he was unable to obtain other species of the small, elusive mammal. Lyons Ltd. Antique Prints, San Francisco.

OPPOSITE: *Black Squirrel (Sciurus niger)*, Mark Catesby, printed 1771. Hand-colored engraving; 19" x 13¼". From *The Natural History of Carolina, Florida, and the Bahama Islands*. England's Catesby, who visited America to study New World flora, often portrayed animals with the plants that were their natural food source. The Old Print Shop Inc., New York.

T. 73.



In the Chalk Hills

Sir Nicholas and Lady Henderson's West Country Cottages

TEXT BY MARY HENDERSON
PHOTOGRAPHY BY DERRY MOORE



THE FOUR-POSTER BED WAS BOUGHT before we bought the cottages. When Nicko, my husband, and I tried to put it up in our minuscule bedroom—aptly, it takes up the whole room—he slipped a disk and was taken to the hospital. The name on the chart over his bed read: JOHN, NICHOLAS, HENDERSON. OCCUPATION: SCHOOLMASTER.

Our cottages were the old Victorian schoolhouse buildings—hence the name they carry to this day. The mahogany bed was Lytton Strachey's and came from Ham Spray—Bloomsbury in the Berkshire downs—where Lytton, Dora Carrington and Ralph Partridge cohabited in a ménage à trois and where Frances Partridge and other notable Bloomsbury figures visited. I bought the bed at a sale after Ralph Partridge's death, and since I was the only person among a local crowd of bidders to know its provenance, it was mine for the bargain price of fifteen pounds. There is a charming pen-and-ink drawing by Carrington of Lytton in this bed, his beard neatly arranged above the bedclothes, his feet protruding at the bottom, well beyond the covers. Nicko and I spent several pleasant weekends with the Partridges at Ham Spray, which is just next door to us as the crow flies. It was there that Carrington committed suicide after Lytton's death and there that Frances lived while she was married to Ralph until his death in 1960.

Ham Spray, as I remember it, was a pink-walled Georgian farmhouse with a white-painted wrought-iron-and-glass veranda. It faced the downs—looking toward the Neolithic Long Barrow, a prehistoric cemetery—and a cascading group of beech trees known locally as the Bull's Tail. Roses, honeysuckle, jasmine and clematis enveloped the veranda pillars, entwined as tightly as the lives of its occupants. Inside, among the clutter of Staffordshire figures, books, puzzles and magazines, there were flowers everywhere—in pots, in bulbous Spanish jugs, in delicate Victorian wire stands and in prints and paintings on the walls.

Conversation, arguments and tea on the lawn were traditional at Ham Spray. Food was always delicious and chosen with care. It was served on Spanish painted plates from deep hand-turned Spanish bowls. I recall to this day a tart mayonnaise slowly stirred by Boris Anrep, the mosaicist, and fresh juicy peaches from Ralph's carefully tended conservatory. (The floors of the National Gallery and the Bank of England, as well as the domed ceiling and walls of Westminster Cathedral, are some of Boris Anrep's masterpieces.) The walls of the house were lined with large decorative paintings by Carrington, Vanessa Bell, Duncan Grant and other friends—the pictures so closely hung on the pale blue or pale pink walls and so in tune in design that they looked like painted murals.

Just over the Long Barrow and down a steep road, our schoolhouse buildings—once described as "a human heart in a chalk hill"—have a certain echo of Ham Spray. But, of course, on a minute scale. There are now three small cottages grouped together; one cottage is mine, one is Nicko's, and the third, recently extended, belongs to my daughter Alexandra and her husband, Derry Moore. There are Ham Spray–pink walls to my cottage, and roses, clematis and passionflowers climb over the white latticed porch. Inside, among the paraphernalia of gifts and purchases from countries where we have served while my husband was in the foreign service, there are typical Bloomsbury mustard-colored bed hangings, William Morris wallpapers, Victorian glass-and-tinsel pictures and Staffordshire figures. For food, guests come to me or to the Moores, and we eat off Spanish painted plates specially made for us in a village outside Talavera when we were *en poste* in the sixties.

A few yards distant from my cottage is Nicko's, and there is a picture of a smiling dog by Duncan Grant and a large portrait by Vanessa Bell of Nicko as a child reading a book. (He was taught to read by Lytton's sister Marjorie.) Forming a ring around the room and above the white-painted dado is a collection of witty Victorian music-hall song jackets in maple frames, with titles such as "Hold Me Tight," "Remarkably Loose," "Marry the Man" and "Second Thoughts Are Best." Below these—and littered over the giant partners' desk, on the sofa, on chairs and often on the floor—there are books on politics, policies and gardens, as well as flower catalogues, newspapers and magazines. A blue-luster tea set is in the kitchen, as are Spanish tiles and a collection of Spanish jugs always filled with flowers, berries or leaves. A large round table stands in the garden

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1.



3.

1. Nestled in the downs of England's West Country, three small cottages form a family compound for Sir Nicholas and Lady Henderson (oppo-
site). 2. Climbing the pink walls and trellis of Lady Henderson's traditional cottage, once the village bakery, is a profusion of Fantin-Latour roses
entwined with honeysuckle. 3. Leading from one outdoor "room" to another is a rose-covered archway. 4. A crab tree shelters a stone Apollo.

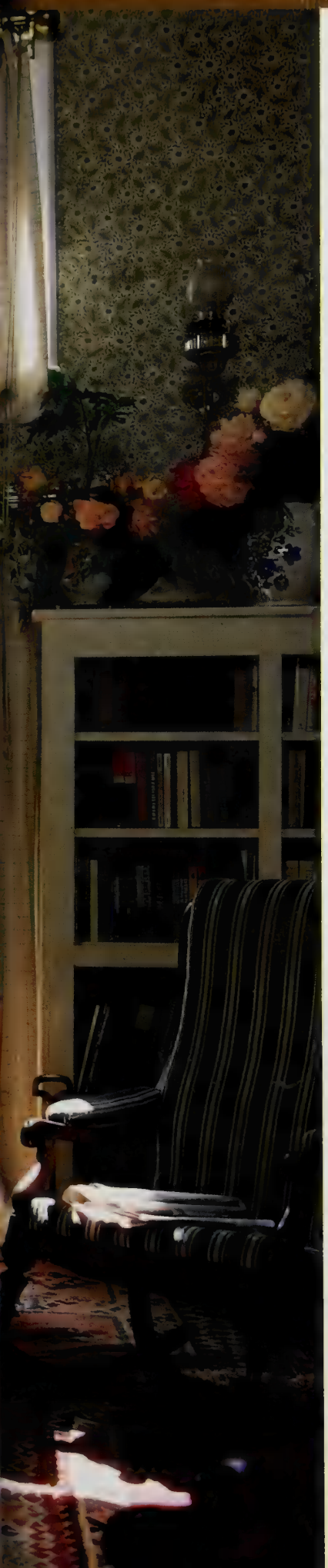
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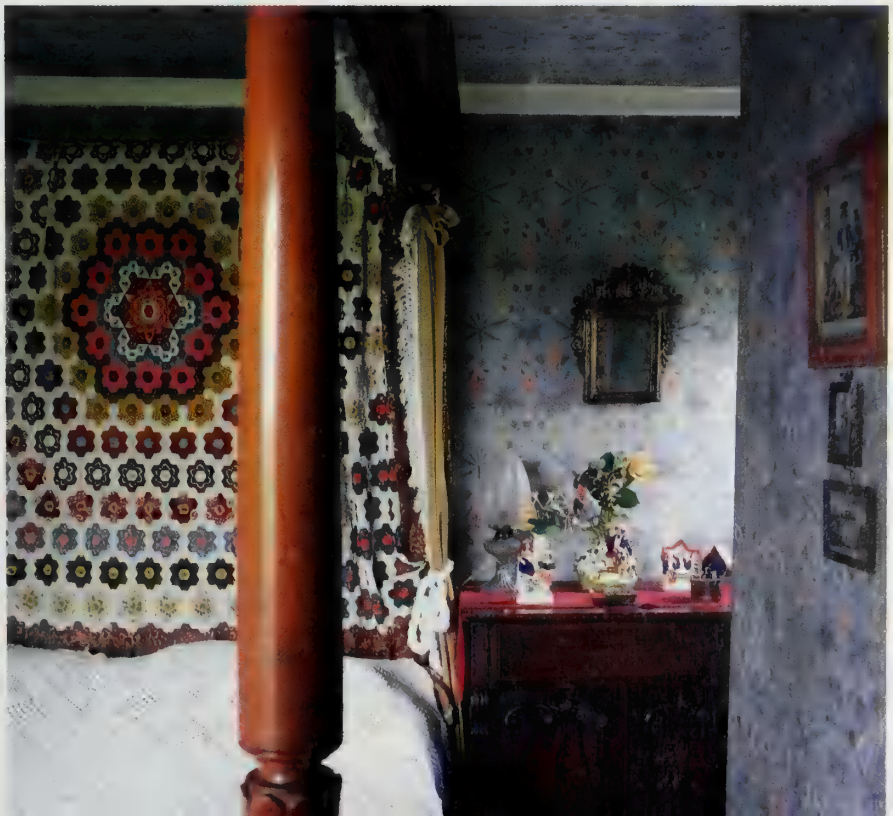




LEFT: Sir Nicholas's study, used in the 19th century as a schoolroom, features a Victorian cast-iron circular staircase, a George IV desk chair and a kilim from Konya in central Turkey.

ABOVE: An etched pub mirror reflects a William Morris wallpaper, *Christchurch* from Sanderson, on the study's walls and ceiling. Colorful Staffordshire group is 19th century.

Lending a historical dimension to Lady Henderson's bedroom is the four-poster that once belonged to Lytton Strachey (and is depicted in Carrington drawings), Victorian prints and a quilt —a gift from friends in Washington, D.C., where the Hendersons were posted from 1979 to 1982.





Maine Light

The Summer House of Mr. and Mrs. Douglas Auchincloss

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DICK BUSHER

ABOVE: On an island off the coast of Maine is a shingled cottage owned by Mr. and Mrs. Douglas Auchincloss. Built in 1896, it was one of the earliest summer houses in the area. OPPOSITE: Designed to resemble the inside of a ship's hull, the arched breakfast porch off Mrs. Auchincloss's bedroom is an ideal place to view the full moon. "It's rather magical at night," she says. "When the trees weren't quite so thick, we could see the whole bay light up during thunderstorms."





The color and antique air of the living room were inspired by a small 18th-century box Mrs. Auchincloss discovered years ago in London. Attentive to the most minute details, she painted the box's design in the corners of the wall paneling, but purposely left the upper ones unfinished. A pair of 19th-century American "fancy chairs" with painted landscapes flank a chintz-draped console. The watercolor on the table was a gift from the late Mrs. William S. Paley.

"I'm awfully conscious of where the light is," says Mrs. Auchincloss. "It's what gives the house its livability and happiness."



"Designing is engineering," says Mrs. Auchincloss. "You have to adapt your idea to what is already there and then execute it. It's trial and error." Above the living room's Georgian-style mantel is an early-19th-century American looking glass. Painting of Peconic Bay is by Irving Ramsey Wiles.

"A HOUSE IS NOT JUST A PLACE to change one's clothes and return to sleep. Or to turn on the television and blank out reality. It's so much more—a place to live, to read, to take care of and to enjoy order, peace, beauty and the quiet of a garden." Mrs. Douglas Auchincloss is talking about the summer house she and her husband share on an island off the Maine coast. John Lavalle, the architect who built the large shingled cottage in 1896, "must have studied the situation well," says Mrs. Auchincloss. "The porches, for example, are in just the right place to enjoy the full moon in July and August. The moonlight comes straight into my bedroom. And in autumn the sun comes in shafts across the rooms, touching the hearths of almost all the fireplaces. A fire with sunlight on it is beautiful. I'm awfully conscious of where the light is, and this man Lavalle knew exactly what he was doing—it's what gives the house its great livability, you know, and happiness."

On entering the hall the first thing a visitor sees is a table covered with an old velvet cloth, on which sits an ikebana basket containing what Mrs. Auchincloss calls "the catch of the day" from her garden. She is famous for her delphiniums, a flower that does beautifully in the Maine summer climate, and for her old-fashioned roses. Also on the table is some casually placed Japanese Arita and Chinese Export ware, a pair of secateurs and another, smaller basket containing more flowers from the garden. A profusion of straw hats hang on pegs on the wall.

The living room was uninspiring when the Auchinclosses moved in. "It was kind of awful," she remembers. "It was painted the color of assembly halls—an institutional green. It had a moose head over the fireplace and dark red draperies, very plain but awfully ugly. And I thought, What am I going to do?"

Then a box she had picked up long ago at a London *antiquaire*'s on a honeymoon trip caught her attention. The eighteenth-century object's unusual shade of yellowish lacquer inspired her. "I remembered seeing this color in Early American houses. I knew a wonderful painter on the island, and he understood what I was after. He put a glaze over a shade of musty yellow, and there you are. It came out, I think, pretty well."

It did come out well, and the room is a perfect example of Mrs. Auchincloss's very personal style. After a Boston childhood and various creative jobs in New York, she went to France to study and was much influenced there by Mme Bouvier, the Versailles-based *antiquaire* who taught her to love and understand the French eighteenth century. Back in the United States, married and living in a house on

BELOW: The warm-toned library is complemented by an American primitive painting, English wooden porter's chair with drawer, a gout stool covered in leather and a 19th-century needlepoint rug. On the Neoclassical mantel are paired Georgian lusters and Salopian porcelain urns.



Long Island Sound, Mrs. Auchincloss began to experiment, often working with fine old fabrics. "Once I covered an entire dressing room myself with an early-nineteenth-century black-and-white toile de Jouy, which was terribly pretty. I suppose I could even do a slipcover today, if I had to. I could cut it and do a pattern."

When people tell Mrs. Auchincloss that she has a gift for decorating, she says it rather irritates her. "I don't know what that means exactly. It does mean that you've worked hard, watched and taken the trouble to learn, and then there's the awful job of putting it all together. And, of course, the more you do the more you want to learn. But I really think anybody can do it if they just pay attention. I think the most important thing is not to be afraid of your own taste and instincts."

She feels there are no real laws about decorating one's own house. "Naturally, if you have a splendid Baroque palace in England, you don't want to put ridiculously unsuitable furniture in it, because appropriateness and suitability are very important. But as far as choosing the furnishings for most houses and making things comfortable and cozy, I think people should start by doing what *they* think is a good idea."

Living on an island poses unique problems, says Mrs. Auchincloss. "You first have to schedule people on and off. There are ferry and airline schedules to pay attention to. You have to worry about the moon and the tides, so I keep charts beside my bed—that way I know the best time to have a clambake, for example, or when the sailboat races will be." Mr. and Mrs. Douglas Auchincloss have a great many children and stepchildren between them, and the house is always full during the summer. "We have maybe fifty people here then," she adds.

Maine specialties add to the ambiance. "Blueberry muffins, lobsters, our special island crabmeat, fish chowder and clam chowder," she says. "For dessert, peaches and blueberries mixed with brown sugar, lace cookies or gingersnaps, and—I forgot—popovers. It's a place for that sort of summertime food. It goes along with Queen Anne's lace and all the other things that remind me of Maine. We have

OPPOSITE: The Auchinclosses call this the "mourning room" because of the predominance of black and white. Pointed arched windows add to the Gothic flavor. The willow reed furniture was made for Mrs. Auchincloss in the south of France some thirty years ago. A Bessarabian-style rug picks up the only other accents of color in the room.

"It's a place for summertime food," says Mrs. Auchincloss. "It goes along with Queen Anne's lace and all the other things that remind me of Maine."



a bird here—a summer bird with a marvelous whistle. It just reminds me of all the long summers of my youth. I never see it, but I always hear it on still afternoons when the wind blows out of the west and the sky is particularly blue and the shadows are wonderful."

Outside, on the porch, she explains that at the turn of the century the house had been called a Queen Anne cottage. "God knows why poor Queen Anne got stuck with the phrase. It's really a ridiculous kind of architecture, semi-Tudor, semi-shingled, you know, with the tower—ridiculous looking."

There is nothing ridiculous today about the house above the sea or the details that Mrs. Auchincloss cares so much about. On the porch are a series of fine blue-and-white pots of the Kangxi era, as well as many Victorian planters. "Here is where I keep the scented geraniums," she says. "I have all the varieties and use them in finger bowls wherever I am—London, New York, anywhere we live. It's a silly folly, but I have to have them."

Mrs. Auchincloss has skill, great knowledge of fine things, and a happy knack for arranging her splendid possessions. Above all she has a true love of beauty—one likes to think of her listening to the island bird that whistles on summer afternoons when the wind is out of the west and the sky is very blue. She deserves his serenade. □



RIGHT: The Auchinclosses never use electricity in the dining room, and Gothic-style windows allow in plenty of light. On the large table is a 19th-century Wedgwood transferware serving set. Blue-and-white Chinese Export ware and Bristol blue decanters are on the serving table.

BELOW: For her bedroom, Mrs. Auchincloss "overordered the French blue-and-white cotton fabric," but was "ultimately glad I did." The tester bed once belonged to her grandmother. A 19th-century French quilt drapes a chaise longue covered in fabric from Cowtan & Tout.



BELOW: Mrs. Auchincloss, who has both vegetable and flower gardens, likes to "keep things simple." OPPOSITE: In the entrance hall, the results of her gardening efforts. Baskets and straw hats complete the country air. Holding the large arrangement is a Japanese ikebana basket.







ABOVE: In 1964, Manhattan art dealer Ivan Karp and his wife, Marilynn, a sculptor and teacher, found a Greek Revival house off a rural highway in the hilly, pastoral setting of Schoharie County.

A Road Less Traveled

New York Country Haven of Marilynn and Ivan Karp

TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY BILLY CUNNINGHAM

THERE IS A TIME in every urban marriage when a couple must decide if, in summer, they are beach or country people. For Ivan and Marilynn Karp, that moment of truth came in 1964. They'd had two intensely social "sand-under-your-eyeball" summers in Provincetown. Those summers were, however, followed by winters filled with rumors of hundred-acre farms in Vermont selling for ten thousand dollars. Provincetown had many charms but few at this price—the next time the sun was about to flame-broil them, the Karps went house-hunting in Vermont.

They were, they discovered, five years too late.

Undeterred, they studied the map of New York, found an area with sparse highway systems—and drove west. In a tiny New York town near the center of the state, they saw a three-bedroom farmhouse framed by maple trees. The house was set on three hundred and thirty acres. The price was ten thousand dollars. The mortgage, the agent said, would be about fifty dollars a month.

Ivan Karp bought it on the spot.

As it happened, the Karps had gone so far from traditional vacation spots that they'd discovered the Vermont of the future. But isolation was only part of the reason this area was untrammeled. Around the turn of the century, when the population of the town was about eighteen hundred, most of the trees were cut for timber. Sixty years later, the topsoil was so unsuitable for commercial farming that the town had become a hamlet with just fifty citizens. Most were third-generation, self-sufficient, and so suspicious of city dwellers that second-home owners could come here for decades and still be dismissed as "summer people."

That contrary culture is oxygen to Ivan Karp. But then, Ivan Karp is oxygen to the art business. An ebullient talker, enthusiastic gambler and self-proclaimed maverick, he opened his first gallery in 1969, naming it after the imaginary O.K. Harris "because if we had an ancestor, we

OPPOSITE: The dining room's china closet, circa 1840, holds two American horse toys and a cast-iron capital from New York's Liederkranz building. Spongeware dishes, a country French glazed dish and a collection of soft-drink bottles of salt-glazed stoneware are all mid-19th century.


B TTE
L. WALKER



Among the Americana in the living room are a family portrait and, on the sofa, World War I–era pillows. Other objects include a pine bench used as a telephone table, a converted brass kerosene wall lamp with milk-glass shade, and a games table holding a brass "hog-scraper" candlestick.

could blame all our failings on him."

Once he had Oscar Klondike Harris as a whipping boy, Karp proceeded to violate the rules of his trade. With the exception of Surrealism and Cubism, which he loathes, he'll show anything that strikes his fancy. And in the hope of finding new talent as promising as Andy Warhol and Roy Lichtenstein—to cite only two artists he first identified when they were unknown and he was just starting out with Leo Castelli—he'll journey to out-of-the-way places to judge art shows. "A fatiguing enterprise," he admits, "but I like to see everything."

Marilynn Gelfman Karp is equally committed to a hardy, varied individualism. She teaches art history at New York University, founded and still runs the folk art program there, makes sculpture of natural objects and man-made artifacts that echo natural shapes—and happily accompanies her husband to Las Vegas. She's not, therefore, someone who would willingly furnish her country house with anything a decorator might describe as "the country look."

It didn't take the Karps long to find the only used-furniture store in their hamlet and buy most of its oak furniture, which was made in America between 1890 and 1910. But when they installed the furniture, it took even less time for them to conclude that it was all wrong. "We'd put together a handsome Victorian home not consonant with our natures," Ivan Karp recalls. "Marilynn and I really don't like anything with ordained continuity. We prefer unique objects that ac-

ABOVE: On the dining room's oak trestle table is a bouquet of 48-star souvenir flags flanked by two brass push-up candleholders. Against the wall is a painted-pine jelly cupboard, and above it an anonymous 1850s portrait. An 1870s Windsor high chair still bears traces of its original paint. The potbellied stove is circa 1880.

RIGHT: Adding interest to the bath is a late-19th-century pie safe, surrounded by enameled advertising signs dating from 1880 to 1955. Atop the safe are a circa 1890 duck decoy and an early-20th-century brass electric fan. Jug and crock are salt-glazed stoneware.




Sweet Cuba
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ABOVE: In the master bedroom is a turn-of-the-century oak double bed covered with a calico patchwork Flower Basket quilt. Other furniture is 18th- to 19th-century country pine from New York State. Pastoral twilight scene, seascape and floral still life are 19th century.

OPPOSITE: The 1914 painting, signed E. Wert, depicts World War I ships with an American eagle, flag and silhouette of the Statue of Liberty. On the pine chest are a stoneware jug, painted cigar tin, and iron mortar and pestle.

FOLLOWING PAGES: French chaises and wicker chairs on the side porch complete a bucolic tableau far removed from the intensity of city life. "Here, in an enchanted valley scarcely changed since 1900, we can relax and read or simply watch the cows," says Ivan Karp.

quire harmony through juxtaposition."

Out went the Victorian oak. In came what the locals describe as "farm stuff," which turns out to be quite good country furniture made between 1910 and 1920. And in came so many bits and pieces of Americana that the house has become, after twenty-three years, a live-in museum that celebrates the everyday work of anonymous craftsmen.

"We discovered the abiding principle—that nothing here is high art—only after the fact," Karp says. "The chests held things. The pot was used for churning butter. Even the paintings were utilitarian—they're portraits. With the possible exception of the people who put a slight ridge along the backs of the Hitchcock chairs, all the makers of these pieces were just craftsmen."

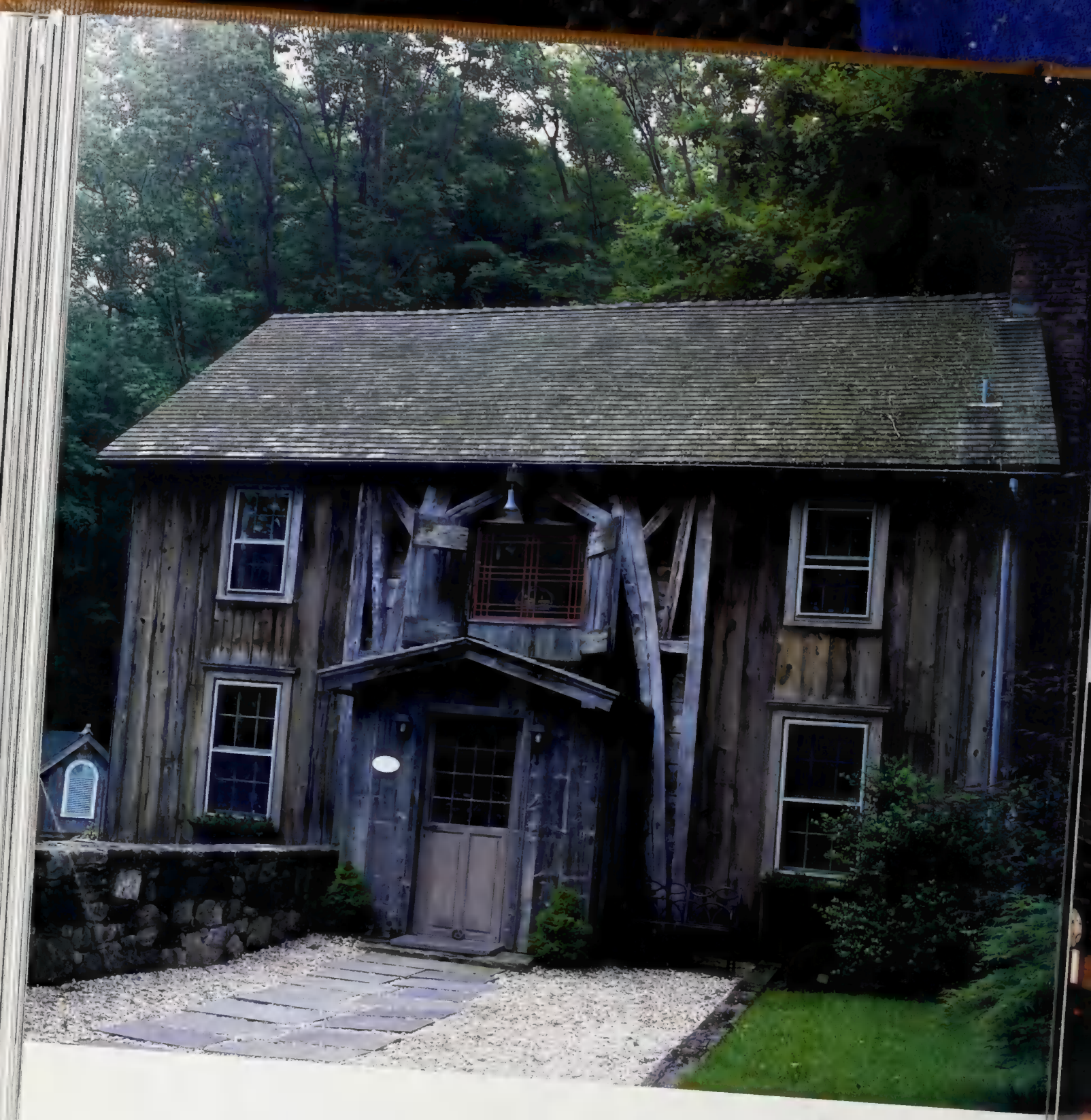
Ivan Karp particularly likes signs—the O.K. Harris gallery offices are covered with them, and the SMOKING ENCOURAGED placard proved to be so popular that he made up, and sold, several dozen. In his country house his tastes run to license plates and to turn-of-the-century advertising plaques. But Karp emphasizes that the forty-eight-star flags, old kitchen tools, ship portraits and salt-glazed stoneware don't represent an attempt to flee the late twentieth century for three months a year. "We have both a microwave oven and an advertisement for a cream separator in the kitchen," he says. "The old things make the new appliances look handsome and wholesome."

This sensible merger of connoisseurship and economy had not

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Sylvan Cider Mill

Jean and Harcourt Amory's Westchester Hills Restoration

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM

ABOVE: Built in New York State in the mid-19th century, a restored cider mill was declared a local historical landmark in 1985. OPPOSITE: In keeping with the mill's rugged simplicity, owners Jean and Harcourt Amory created "a cozier way of living. I feel freer here," says Mrs. Amory. In the living room are a Canadian pine bench (left) and armoire. Ladderback chairs flank a window seat piled with books. Paintings by William Norton. Fabrics throughout from Brunschwig & Fils.

PICTURE A BUCOLIC COLLAGE the elements of which are rough-hewn floors, walls of barn siding and stone, and post-Revolutionary windows and doors all opening out toward a sky of wild blue—a canopy over water.

Once a water-powered cider mill, the house is set amid three waterfalls in the Westchester Hills of New York State. "This is our third house that's had a waterfall," says Mrs. Harcourt Amory. "You could call it going with the flow—or at least living with it." The restored mid-nineteenth-century mill nestles in a hollow fringed with elm, spruce and balsam trees. Green seems to be woven into the very texture of the house, which sits on a cushion of ferns and moss. "The green is awfully exciting," says Mrs. Amory. "Very grotto-ish and secret."

Jean Amory and her husband, who has his own executive-recruiting firm, moved there a couple of years ago from a rambling "historified" barn on some forty-two acres a few miles up the road. Their new residence—the simplest, and the most imaginative, of houses—stands on only two-and-a-half acres and consists of a mere handful of rooms on three levels.

"It's a wonderful little mouse house," Jean Amory says. "This is called miniaturizing your life, and boy, does it work well! People with bigger houses look at us with a fair amount of envy." One such person is *The Today Show*'s Jane Pauley, who said wistfully to Mrs. Amory, who happens to be her mother-in-law (Pauley's husband, *Doonesbury* cartoonist Garry Trudeau, is Mrs. Amory's son), "This is how I'd really like to live."

When the Amorys moved in, the middle level of the house was one cavernous room, its scale only accentuated by massive late-eighteenth-century doors from New Hampshire, windows from an old factory in Willimantic, Connecticut, and a baronial iron chandelier whose provenance was a stately home in far-off Bedford, England. The Amorys promptly built a wall and added a kitchen. "The original kitchen was on the lowest level, and I wanted it up here by the living room because *I* do the cooking and I didn't want to be way out in left field. I'd much rather be part of the whole evening," Jean Amory explains.

The third floor was also a single continuous space—a balconied sleeping loft. The Amorys made a guest room out of one end. Today a hundred-year-old sign from Vermont—LODGERS WANTED—playfully identifies the guest



room door; behind it, a magnificent Dutch marquetry tester bed inlaid with a phantasmagoria of flowers waits in detached repose. "Daddy bought it at auction; it supposedly belonged to a Belgian countess. I was conceived and born in that bed," Mrs. Amory adds.

The other side of the sleeping loft was walled in also, creating a closet, a bath and a tiny room "where Jane and Garry's twins slept when they came for Christmas."

In decorating the house, Jean Amory's credo was: no guidelines, no historical periods. "It was just 'anything I love.' I love porcelain, so there's blue-and-white Dr. Wall and Worcester in the living room, Canton and Chinese in the bedroom and delft in the bath. I also love anything that has vegetables or fruit on it—porcelain, needlepoint or paintings." An amusing oil on the balcony wall attests to



RIGHT: On a wall of barn siding hangs a collection of sailor's carvings, Welsh love tokens such as wedding spoons, and other objects. BELOW: "It's a total surprise when people see the bedroom," says Mrs. Amory. "It runs the entire length of the house—we have dinner parties there." Chinese porcelain is on the pine mantel, and former bake ovens now hold books and firewood. Late-19th-century painting by Norton.



this passion for fruit: Cavalier King Charles spaniels lounge in a mélange of oranges, melons and pineapples.

Jean Amory is a self-confessed clutterer, so she needed pieces of furniture in which she could store things away. "I also wanted walls of barn siding so I could nail the various things I collect to them."

"Jeanie likes little things," says a long-time friend, Mrs. Angier Biddle Duke. "This, to me, is one of her long suits—to integrate all her different collections in a wonderful, warm atmosphere. She also has a great ability to edit, and like all good editors she's constantly refining, replacing, upgrading."

Mrs. Amory's collections are as unexpected as they are appealingly modest. A festival of baskets hangs from the kitchen ceiling: Shaker, Indian, English market baskets, French bread baskets. In the hall to the kitchen are displayed—in all their sentimental glory—Welsh love tokens, many of them with initials and hearts, and sailor's whimseys that seamen on long voyages, in the bearable misery of love, made for their sweethearts.

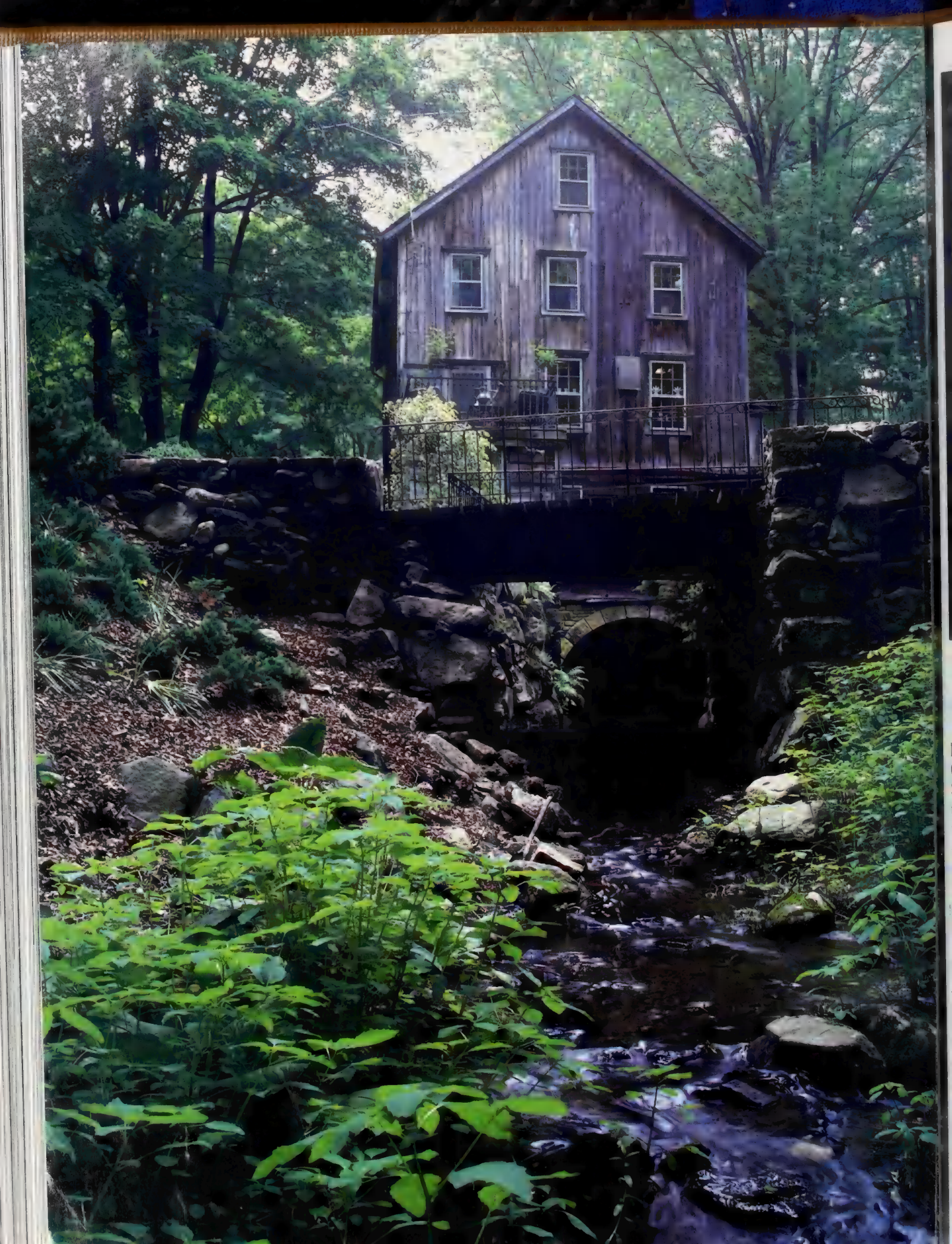
On another wall hangs Jean Amory's collection of miniature chairs. "I've been collecting them for twenty years," she says. "All styles. There's a Hitchcock, a Shaker, some little painted Early American chairs, tiny tots' chairs, cabinetmakers' models—all picked up at fairs and flea markets and antiques shops." Miniature Raggedy Ann dolls and miniature bears hog some of the little chairs. Within Raggedy's reach, should she feel dramatic, are miniature bookcases containing some twenty or thirty tiny volumes of Shakespeare's plays.

Nearby, on specially made barn-lumber shelves, are Mrs. Amory's Benjamin Franklin maxim mugs. "I've collected these since I was a little girl," she says. "They're American, 1810–40. 'He that goes aborrowing goes asorrowing.' 'Better to go to bed supperless than rise in debt.' These were maxims I was brought up on.

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BELOW: The master bedroom is "subterranean on two sides, and the sounds of the waterfalls are best down here," says Jean Amory. A highlight of the room is the Charles II oak bed. Small works over a slat-back chair include a painting by Sir Edwin Landseer and two 18th-century English landscapes. FOLLOWING PAGE: A brook flows under the house, and through the arch is one of three waterfalls on the property.







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interior, the privacy and perfect order of the grounds or, possibly, something as minor as the Colonial layout of the vegetable garden with its paths radiating from a central circle.

But what pleased Helen Partello-Hollingsworth most, strangely, was the barn. She liked it so much she had the second-floor loft painted white and turned into living quarters, with huge old windows at either end and a modern kitchen in one corner. And then she decided to live there. "It's fabulous," she says. "You wake up in the morning and you feel alive rather than claustrophobic."

But what pleased Partello-Hollingsworth most, strangely, was the barn. "It's fabulous. You wake up in the morning and feel alive rather than claustrophobic."

Having been motivated all along by the desire for the perfect Colonial house, she suddenly found it too restrained. Perhaps something in her background—her early years in Europe and California—asserted itself. Or perhaps, like other people who are addicted to restoration, she found herself more interested in the process of achieving perfection than in actually living with it.

She knows better now, of course, and says she will not do this sort of thing again, at least not for herself. It is simply too draining. Recently she looked at an attractive property, in need of work but with wonderful possibilities, and turned it down through sheer willpower. It might be nice, she concedes, to end up someday "in a very small Cape Cod house, with one fabulous tea table and one really beautiful highboy, everything perfect." But for now she is taking a breather.□

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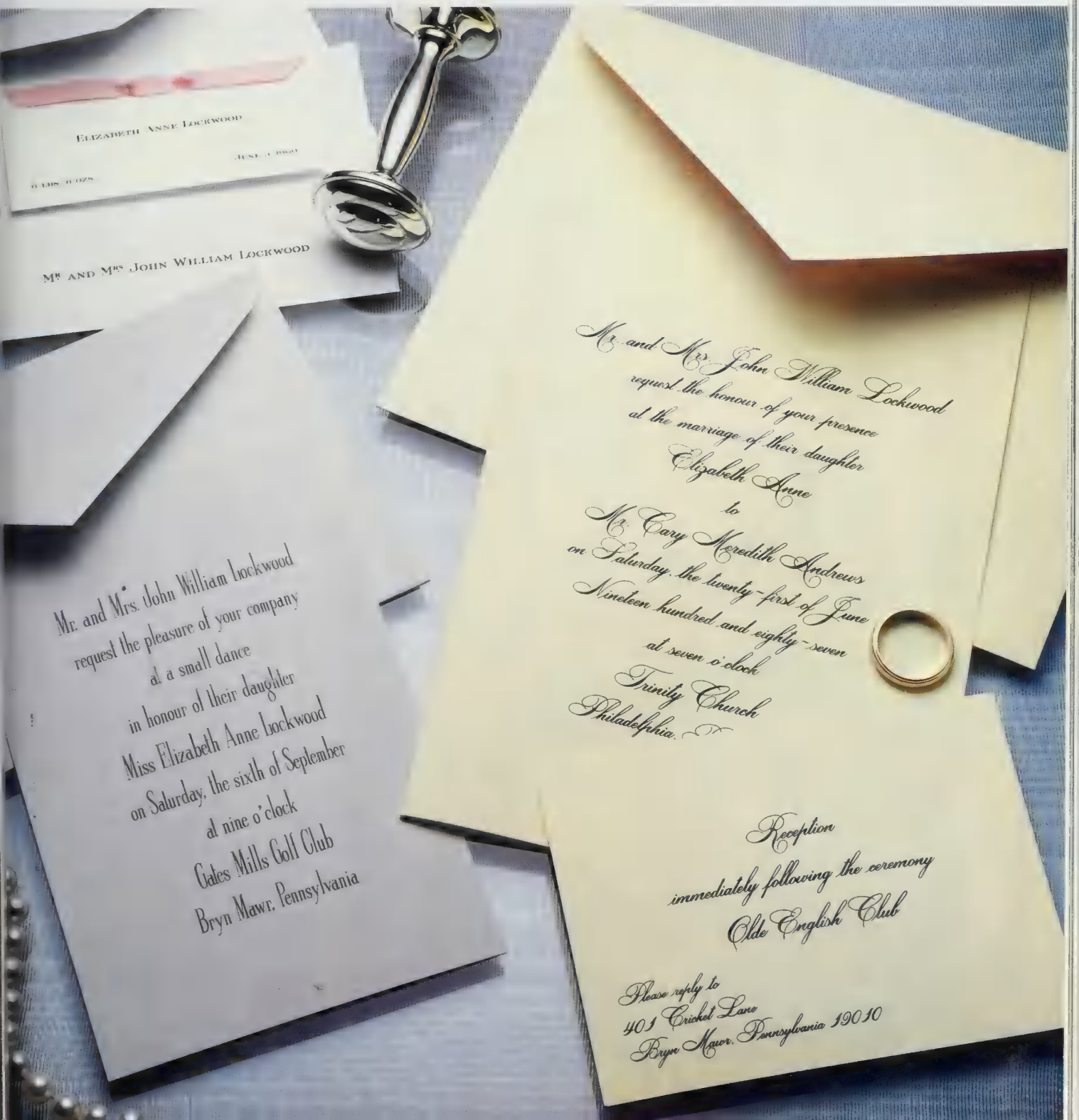
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Maud Frizon
continued from page 125

and I'm taking piano lessons." She adds with a radiant smile, as though apologizing, "We like to have fun." At work, Maud Frizon has fun too. "I try to take my inspiration from the things around me—a smoky-colored roof, insects' wings, fish scales. Everything I design reflects the life around me—it's the only thing that influences me. And when I design, I visualize people wearing my shoes during the successive stages of a day. That's what gives my designs such variety—there are about five hundred for each collection."

The grounds at Les Hautes Belles have also received her attention. "Between the house and the lake there used to be a somewhat old-fashioned bank which I thought was charming, but boring," she says. "So I suddenly decided to turn it into an English-style garden with mixed borders. But once you start, one plant leads to the next and you end up finding yourself prisoner of a bed of tulips that threatens to bloom when you hadn't planned to be around."

Maud Frizon pilots a helicopter to take friends and colleagues on airborne tours of the Loire countryside. Obviously, for her guests—not to mention her husband, children, even her dogs—life in her presence is an endless series of delights. The look in her green eyes suggests that she is a happy woman who knows how to share her happiness.

The tranquil beauty of the big country house offers an antidote to any danger of being swallowed by her career. Maud Frizon is a businesswoman, certainly, but she is also an extremely intuitive interpreter of the taste of her times. And she is a woman who, in any case, lives as she pleases in a place of her own choosing. "Here I can grow old with my husband," she says. It is hard to think of a better recipe for happiness.

Then, of course, there are always those famous red boots. Little did Maud Frizon dream they would carry her—like a magical pair of seven-league boots—so far. □

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A Designer's Retreat in the Montana Rockies

continued from page 139

was, twelve feet off the ground, slipping around on the slash [logs and limbs on the forest floor that result from cutting timber] and behaving like a kid in a candy store, yelling to the logging boss, 'I'll take that one over there, and how about the one you're standing on—and please try not to mess 'em up.'

"I fashioned the first of the tree trunks into a base for my dining table. When Michael Taylor saw it, he said, 'Where'd you get that? I want one.' I got him one, and then he wanted five more; next it was ten. I was in business."

London's next innovation, furniture based on logs rather than tree trunks, came into being a few years later, the result of one of her floor- and mind-sweeping sojourns in the wilds of northwest Montana.

"It was 1973. I remember very well, because it was the year of my first decorating commission and I headed up to the cabin to recuperate. Once there I started to fantasize about how nice it would have been to live in the 1800s and how I'd have decorated the house. You wouldn't want everything sent from the East Coast, and you wouldn't want fussy Victorian furniture on a ranch. That wouldn't be very practical or in harmony with the surroundings." Something new was clearly called for.

"I found a man who worked for the U.S. Forest Service and we hiked through the breathtaking stands of conifers that cover this part of Montana. That was the heyday of 'causes,' and I sure didn't want any felled trees on my conscience, but it was a needless worry since there were lots already on the forest floor, victims of wind storms or lightning—nature's own tree cutters."

The forester helped her get some of the logs back to her family's place, where she stored them in the garage. It was from that woodpile, which she hauled back to her Los Angeles design studio, that London's initial piece of log furniture emerged—a sturdy armchair. "I learned again, as I had with the tree trunks, that when working with natural materials the designer has to be a little humble and avoid imposing his or her will," she comments. "You have to go along with what's there."

It was a rewarding experience. When the highly critical Michael Taylor applauded that first log chair, as well as the companion pieces that followed, the natural look was on its way. "Those were very satisfying years," says Mimi London. "But ironically, the high point came when I had the best of the pieces shipped from my showroom in Los Angeles back up to the lake. My mother died a year and a half ago and left me the family homestead. Well, when I saw how the furniture took instantly to the place, almost as if it had sprouted through the floors, I knew I had done something that I, my parents and grandparents could be proud of. It all fit as snugly as a grizzly in its den."

"Deer, elk and raccoons still greet me every morning when I open the kitchen door, and the moonlight on the lake is just as romantic as ever," says Mimi London.

Nevertheless, London has stopped making the log furniture. She explains: "The look has been so copied now that this year I said, 'That's enough.' I still believe in the whole concept, but it desperately needs a rest. If I do the log furniture again, I know I'll do it with a new eye."□

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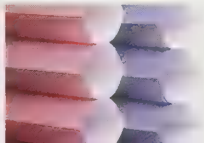
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Provence Style for a California House and Winery
continued from page 143

house, they used their own photographs from vacations there and detailed books on the country's regional styles as guides for both the exterior and interior. Crucial to the design were the architectural elements that Elaine Cunningham acquired in antiques shops across the United States. The final dimensions and detailing of a small bedroom, for example, were not established until she had chosen the pair of armoire doors that flank the bed and the stone bas-relief above the alcove. In another respect, too, the house is not an exact duplication of what one generally finds in French country houses. The emphasis on comfort and practicality is more American than French, as is the cozy feeling of even the largest rooms.

It wasn't always easy to convince local workmen to do what the couple wanted. The plasterers were dubious about the soft, hand-finished contours of the walls. "One told me, 'I could have done better than that before I went to school,' " says Elaine Cunningham. "Eventually they unlearned, and now it looks like what a Frenchman would have done two hundred years ago." The couple were also learning as they went along. Elaine Cunningham discovered that as far as plaster is concerned, "you never know what color you're going to get until it dries. It dries darker, for instance, if the weather is cold."

The house is designed for entertaining. In the days when the Napa Valley had a handful of wineries, St. Helena was a sleepy little place that practically went into hibernation in winter. Now the valley has more than a hundred and twenty-five wineries, restaurants and shops stay open all year, and the stream of visitors continues even in midwinter.

The frequent arrival of guests was one of the keys to the Cunninghams' design. "The entrance hall is the most important room in the house," says Lloyd Cunningham. "That's where people make the decision whether or not they're going to like the house." Their entry is a soaring room where guests are sometimes greeted by the comforting sight of three fires burning—to the left in the dining room, to the right in the living room and straight ahead in the library.

Although in most houses the rooms used for entertaining open onto gardens or views, the Cunninghams reinforced the French feeling by having both the living and dining rooms face the courtyard and winery. Other, more informal areas take advantage of the garden. At the back of the house is a partially enclosed terrace; a permanent picnic area is located on the banks of the creek.

The Cunninghams have transformed the cottage at the back of the garden into two guest apartments, complete with small kitchens, to give visitors the maximum amount of privacy. The cottage, too, is decorated with France in mind, with plenty of Provençal-style printed cotton fabrics.

Even the winery, so long in disuse, has become part of the illusion. The Cunninghams refer to the former storage room as "the chapel," because its proportions and high windows "resemble old European churches," says Elaine Cunningham. Adds her husband, "When you walk through the entryway, your mind changes. You leave the United States and, *voilà*, you're in France."□

"The entrance hall is where people make the decision whether or not they're going to like the house."—*Lloyd Cunningham*

DAN FRIEDMAN

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MIRROR: Regency convex mirror formed by a pair of intertwined serpents, circa 1820.

CONSOLE: Swedish demi-lune gilt console with a marble top, circa 1800.

CHAIRS: Pair of Regency painted and gilded Klismos armchairs, circa 1810.



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David Sellers
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plined to get along with its neighbors and with the traditions of the region, no less than with the topography of its immediate site.

The site is an exceptionally beautiful one, located right on the shore of New Hampshire's largest lake, Lake Winnipesaukee, full of islands, dotted with sails all summer and stretching in winter, sometimes, as a wonderful snowy waste and at other times as a clear shining surface across which the iceboats rattle, hiss and scream.

The windows at the back of the house, uninterrupted by mullions but enlivened by one or two touches of stained glass, open directly to the lake, and the afternoon sun is reflected up underneath the ceiling joists, cut in hard maple into profiles that echo the ripple of the light.

The deep overhangs of the roofs carry the eye across the water to the mountains beyond the lake. They are drawn to sharp edges that were suggested to the architect by those George Howe used in his famous house of the 1930s on Mount Desert Island. Their serenely horizontal planes also suggest those developed by Frank Lloyd Wright: They at once repeat the layered terraces of the lakeshore and tie in the house with its neighbor to the northeast.

The connection between the two houses is suggested by one of Sellers's beloved bridges, beyond which a long wooden deck was run up by Sellers and his staff across the front of the otherwise undistinguished neighboring house. It demonstrates the joy in building which The Finishing Touches can express, not only in the generosity of its proportions but also in the delightful curlicues into which the ends of the planks are cut around rocks and trees and sometimes just for the hell of it.

The main body of the house is entered from the uphill, inland side, under a deeply sheltering, perhaps rather awkward gable. Directly ahead, a solid wooden door—beautifully finished in the kind of joinery Sellers associates with that of the old speedboats on the lake—floats in a wall of glass. The door alone blocks the view. Opened, it reveals a vast wall of rough masonry rising through the center of the house. This contains the fireplace and a little bar like a grotto at the lower level, but it is most of all a great rusticated sculptural presence, a kind of golem built by delighted masons out of enormous stones they chose with great care, laying them up with deep mortar joints and shaping true masonry arches—the first they had a chance to construct throughout their long careers.

On the entrance axis, a deep stairway mounts up to a gallery overlooking the lower floor, and the whole view of the lake opens beyond it. At this level it becomes obvious that the house is standing within a northern forest and takes its shape from the trunks of four enormous hemlocks with the bark left on. These timbers rise a good three floors from the foundation to the roof and are arranged in a strong rectangle like trees in a park. They were the first structural elements to be raised on the site, and when they stood alone in the clearing among the living trees the effect must have been ritualistic and spectacular. It is still so now.

The Bunyanesque main structure marches out to a wide porch facing the lake but is kept under and behind the taut and abstracted roof planes.

The enormous shafts are locked together by horizontal beams of roughhewn hemlock logs and interwoven with thinner, smoother trunks of beech and other woods to provide railing around the multistoried open space they define. On the axis of the entrance and the lake, the two facing railings are made of maple logs with majestic knots swelling out of their centers into the void.

All the structural intersections are lovingly cut to accommodate the special shapes and conditions of each, and they are exuberantly pegged with big dowels projecting into space like arrows sticking out of the arms and legs of St. Sebastian. Eccentrically shaped branches are pegged into place as stair railings and so on, and they pop up like snakes at unexpected places throughout the house. High above, the boarded ceilings are made to seem to float above the forest, and they continue on into the bedrooms, interrupted only by thin panels of glass.

The Bunyanesque main structure marches out to a wide porch facing the lake but is kept under and behind the taut and abstracted roof planes. Only in the center of the elevation do the tree trunks break out into the open to shape a vertical, gabled bay reflecting the central space of the interior. The rest of the house is therefore not permitted to destroy the fundamental architectural order of the exterior or its relationship with its smaller-scale neighbors.

Sellers has clearly succeeded in his intention to create the effect of a big Adirondack camp that has been fitted into a somewhat more suburban situation. The effect of the interior, with its colossal columns and cavernous fireplace, is indeed that of a lodge or a wilderness hotel, and it is interesting that Sellers is now hoping to build a hotel in a neighboring town. There the lessons learned in this house—of a rusticity rivaling that of the National Park Service but contained within a more traditional, civilized sheath—will be even more critical in the town setting.

Similar effects are orchestrated on the interior by an eloquent hierarchy of scale in the detailing: from the writhing joints of the trees to the delicate patterns of sliding screens made of woven cane (suggested by the seats

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David Sellers
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of canoes) to the fine flat paneling and trim used under the overhangs and in the bedrooms. With its carefully aligned brass screwheads, the house, too, is eloquently nautical. But coupled as it is with the mitered edges of the window glass at the open corners, the detailing recalls Frank Lloyd Wright's during the Usonian years.

The careful detailing powerfully mitigates the somewhat busy, certainly hyperactive naturalism of the main space, and Sellers is careful to keep the other spaces as simple as possible. They burst out of the vernacular envelope of the house only on the side toward the neighbor, where a greenhouse and spa off the master bedroom occupy a high, vaulted space that thrusts through like a piston under the heavy bargeboards of the gable end and above the long-span wooden bridge.

The neighbor on the other side is politely screened from view by a boathouse that has turned out to be a wholly delightful little building. It is lighted by an eyebrow window with its pupil sandblasted into it and is entered under a fine birch limb, forming another eyebrow arch, that might have been shaped in Tokugawa Japan.

The boathouse is much better than cute, however. Its interior, too, seems to ripple with the lake in the reflected light, and its loft area is reached by an axial staircase that powerfully leads along the slanted planes of the ceiling toward the distant mountains. One detail at first gives pause: the big log supporting the upper floor, which rides on the lakeside not far above the shimmer of the water. The log is strangely shaped; its lower surface bulges asymmetrically down on one side. This is bothersome in so conspicuous a spanning element, but down the steps inside the boathouse —to the level of the residents' vintage 1928 speedboat—the slope of the lintel exactly follows the distant profile of the mountain range. We are drawn again, as from the interior of the main house, to the liberating view across the water. □

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Sculptor Bernard Langlais' Maine Legacy
continued from page 176

chest, tables and sofa, designing a fireplace and rug. "Blackie made any place his own," Helen Langlais says. "No matter where we lived—in Oslo, in Manhattan, in Maine—our places were very similar in feeling. When Blackie was a child, his grandfather let him have an old barn to himself, and in a way he recreated it the rest of his life. We always had rafters and lots of wood around, and every place was filled with his handiwork." Even the beams in the living room contain infinitesimal figures inserted into whittled niches. A secretive drollery was afoot here, and Helen Langlais still comes across figures her husband clandestinely carved. "Blackie took me by surprise in every sense of the word," she says. "I didn't intend to marry someone like him, but it was impossible not to. It was as interesting a life as any could be and it still is."

In the meadows that became his sculpture garden, Langlais envisioned a peaceable kingdom in which real and wooden beasts mixed with their human masters. He kept animals, but their presence was more the stuff of slapstick than a pastoral idyll. "Except for some sweet cats, our animals turned out to have tough personalities," Helen Langlais comments. "We had a pony that would chase me back into the house, a donkey, geese, a ram, and an old billy goat who loved to butt people. It was difficult to get around safely in our yard."

Langlais said that in his art he was trying to realize "something that's so ridiculous it makes sense." In his shaggy paradise the ridiculous had room to soar into art. His subjects were purposely unlikely: an elephant whose insides were painted with bananas and peanuts; a giant shore bird; sports figures in action; an in-the-round study of the Christina of *Christina's World*, a tribute to Andrew Wyeth; and acrid portraits of every president from Johnson to Carter.

Within this menagerie, lions and bears were the recurring favorites. Langlais, who had a leonine head of hair and was born under the sign of Leo, identified with lions. He never tired of their golden tones, so neatly conveyed in wood, nor the variety of textures required to denote whiskers, manes, tails and fur. He had an uncanny empathy with bears, whom he saw as creatures of undoubted fierceness but of misjudged disposition, more provoked than provoking. His last commission, for the Philadelphia Zoo, was a group portrait of five types of bear. "I thought the sculpture was unfinished," Helen Langlais recalls, "because one bear looked wrong to me. It didn't have claws and Blackie wouldn't tell me what kind it was. It took me years to realize that the fifth one was a teddy bear."

Bernard Langlais had over thirty one-man shows in his lifetime, and many public institutions own his works. Yet he is essentially unknown outside of Maine. (This fall New York's Midtown Galleries is sponsoring an exhibition in Chicago, and others are planned.) But being ignored or heralded was unimportant to him. As he said, "The thing about artists, they do what's comfortable for them, and then people say, 'Well, gee, look there, he's out of the ordinary—he must be an artist.' One comes first, the other second. But few artists do anything for public reaction. They just are who they are."□

Langlais's entire farm became his studio. Inside and out, he could not leave a piece of wood untouched.

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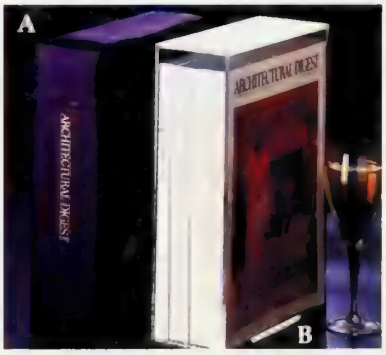
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Sir Nicholas and Lady Henderson's West Country Cottages
continued from page 184

for summer lunches and dinners. It was made for us by Justin Vulliamy, who worked with Boris Anrep; he used the remaining stones from the work on Westminster Cathedral and the Bank of England for this. The design I adapted from Duncan Grant's painted table at Charleston.

Nicko's flint-and-brick cottage, the former schoolroom, is a room to work in—when not disturbed by grandchildren. It has a circular staircase and a balcony with a tiny bedroom and bath at the rear. To snatch this space we broke through the old ceiling and now have a pitched roof with exposed beams. The whole room, including the ceiling, is hung with Morris paper. We retained the solid old school bookcases but cut out the center ones to make a French window which now faces Derry's and Alexandra's cottage across the lawn. We still have the school's former royal portrait, an early print of Queen Victoria as a young girl. We also have the school's favorite print of a large donkey, and a photo showing the children all lined up in the yard in starched aprons and hats.

The pink cottage in the early days—in the eighteenth century—was a bakery. Just before we bought it, it was the cottage of the manor's pig man. When he was sacked we were offered his cottage; the schoolroom, without a roof, which had been used for storing animal feed (and which gave us much trouble getting rid of the smell of dead rats under the floorboards); and some derelict walls of the old school lavatories. The whole was enclosed in a slice of muddy land. There was no garden.

Gradually, over many years and with great effort and help from friendly villagers whose main occupation is working on the neighboring farms, the scene has changed. The muddy plot has blossomed into a pretty garden. Roses and clematis cover stone statues and fill stone urns, and there is the magical profusion of an English cottage garden. A mass of flowers (and weeds!) thrive where the pig man lived and where pigs once rooted.

Our village has charm, gossip and old tales. The clump of trees at the foot of the downs facing my bedroom window is where once there was a cottage called Snuggle Down. Behind the thirteenth-century village church, up the muddy lane—now called Granny's Lane—is where Granny Bulpitt lived with her marmalade cat. The manor—built on the site of the Old Oakham Priory, a cell of the Abbey Bec—is haunted, and the gazebo in the garden is where King Charles II dallied with his love Nell Gwyn. On the hilltop—the highest in Berkshire—there stands a replica of the ancient gallows, a sinister wooden gibbet where in bygone days sheep thieves were hung for all around to see. In 1696 a local widow and her married lover hung there, too, when it was discovered that in order to rid himself of his wife the impatient lover had thrust her into a hornet's nest and left her there to be stung to death. Today, however, these are but village tales. Only hang-gliders hang above the chalk hills, and instead of hornets, graceful, brightly colored hot-air balloons glide across the sky on weekends. ☐



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New York Haven of Marilynn and Ivan Karp
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gone unnoticed. In 1964 the Karps were probably the only "arts" people in the area. Now there are fifty artists living within twenty miles—several of them weekend guests of the Karps who bought property on their first visit. The trailblazers are delighted. "In the visual arts," Ivan Karp says, "everybody's a good cook."

The Karps' summer retreat has not, however, become a mini-Provincetown. The art dealer atones for nine

And yet all is not idyllic here. "My wife and I are on the verge of becoming pathological collectors," Karp confesses.

months of nonstop talking and looking by building stone walls alone. His wife makes jam and bakes bread; when she ventures into the garden it's to harvest vegetables, not flowers for a centerpiece. In the afternoons they read; at night they look up into a sky so clear they feel as if they live in the middle of the Milky Way.

And yet all is not idyllic here. "My wife and I are on the verge of becoming pathological collectors," Ivan Karp confesses. And so, more days than not, they climb into their pickup truck or their deliberately dirty Volvo and head off to secondhand furniture shops. "There's always another object that makes more music," Marilynn Karp says.

But these shopping trips have not, in twenty-four years, produced a single marital spat. For the Karps have what Ivan Karp describes as total consonance. "In a crowded room, we walk up to the same objects," he says, smiling broadly. "This can only mean our taste is infallible."□



Bessarabian (partial view)
12' x 10'8" circa 1840



Aubusson (partial view)
28' x 18' circa 1840



Savonnaire (partial view)
23'5" x 18'4" circa 1820



Bijar (partial view)
12' x 8'10" circa 1890

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Tabriz (partial view)
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Agra (partial view)
15'5" x 9'8" circa 1880



Kashan (partial view)
13'6" x 10'9" circa 1900



Sultanabad (partial view)
16' x 13' circa 1880



Jean and Harcourt Amory's Westchester Hills Restoration

continued from page 207

"The one that's closest to home right now," she laughs, "is 'Keep thy shop and thy shop will keep thee.' " (Jean Amory owns and runs, with her friend Sandra Kasper, a shop called Bedford Green Antiques on the Bedford Village Green. It specializes in eighteenth- and nineteenth-century English country furniture, porcelain and brass.)

Moving from one level to another of the house, one notices a small object on the newel post in the living room, another in the bedroom. "They're whalebone—look, there's a little signature by the scrimshaw maker—and they're called mortgage buttons," Jean Amory explains. "You bought one to put in your newel post as soon as you paid off your mortgage—to make it clear to your neighbor. Nantucket's the only place I've ever seen them, but maybe they do it in Martha's Vineyard, too. We've never had a mortgage," she laughs. "I just like the look of them."

Down the winding stairway of unpeeled log railings, on the lowest level, is the master bedroom, which takes up the entire floor. The atmosphere here is out of Walter Scott and Robert Louis Stevenson: underground chambers and secret passageways. The bed is Charles II oak; in more hot-tempered times, dueling pistols were kept in sliding panels of the headboard, sabers in the footboard.

Mrs. Amory changed the room from French country armoires and painted wood to early oak "because oak lends itself so well" to the stone walls and stripped-wood ceilings. As for colors, "I have never, in all the many places I've lived, had a bedroom that wasn't blue and white."

She points out the pine mantel from Roxbury, Connecticut, and a 1740 wainscot chair with a sunburst on the back, "the finest chair I ever had in my shop—look at the thickness of the oak." Curled up in the chair is Trouble, the Amorys' supersized Maine coon cat, all bowling-ball head and showshoe feet. Harcourt Amory explains, "She just appeared at our back door one day—we'd never had a cat before, never wanted one—and I said to Jeanie, 'Here comes trouble,' and that's what she's been called." (The back door in question is an old jail door with an intricate "puzzle grate" that looks like latticework—"It's impossible to figure out how they made it," Mrs. Amory insists. It leads out to a walled-in garden terrace toward the sylvan indolence just beyond.)

For large parties, the Amorys' bedroom doubles as a dining room. "I can get eighteen down there," Jean Amory says. "The long oak table in front of the window seats twelve, and I set up another table, for six, in front of the sofa. I light candles and kerosene lamps, and it's quite theatrical when you come from the great big room upstairs to the greater, bigger room downstairs."

Everywhere in the house, but most magically in this bedroom fastness, one hears the soothing sound of water tumbling over rocks. "The stream runs under the house, and when I get down on the bedroom floor every morning to do my exercises," Jean Amory says, "I feel like there's nothing between me and the water. It's sensational."□

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TRAVEL NOTES: ROBERT A. M. STERN

An Architect's Impressions of France

HAVING WORKED STEADILY for three years to take America around its own continental backyard—in the book and television series *Pride of Place*—I felt I needed to refresh myself by rediscovering some bits and pieces of our architectural past in another culture. Last summer I embarked on a jet-age fragment of the Grand Tour, a two-week-long picaresque journey through France that let me relax while doing what I like best, looking at buildings. It was, in short, an architectural version of a busman's holiday, and a wonderful way, as well, to do a little catching up with my life: notably with my traveling companion, my son Nicholas, then eighteen and about to become a freshman at Columbia. Although Nick is interested in architecture, he has a healthy sense of life's other possibilities, so he saw to it that my giant gulps of French towns and châteaux were washed down with a bit of scenery, some dad-son talk and a lot of wine.

While this was to be a trip in which no angst-inspiring issues were confronted—the monuments of modernism and postmodernism were largely ignored—nonetheless there was, as there always must be for me, an agenda. To me travel is architectural research; the buildings of the past are the jumping-off point for my designs. This time I had a few places I particularly wanted to see: farmhouses and châteaux in Normandy and seaside villages, each of which related to projects on my drawing boards.

A brief stop in Paris—empty, this past August, not only of French but also of Americans—was like a visit to a dream city waiting for its real life. A quick visit to the Opéra, a long walk in the golden sunshine through the courtyards of the Louvre, the Palais-Royal and the Marais, followed by dinner in a packed sidewalk restaurant on the boulevard Montparnasse ensured that the last specks of American dust were shaken off our feet.

The following day we drove immediately toward Normandy, stopping first at Honfleur, a port village popular with the Impressionists. In Honfleur I found confirmation for the direction I am pursuing at Grand Harbor in Florida—a project where, as in a typical French coastal village, the yacht harbor will be almost completely encircled by buildings in which the people live above the shops. I saw at Honfleur, and later at Vannes just northwest of Nantes,



PHOTOGRAPHY: ROBERT A. M. STERN

Architect Robert A. M. Stern spent part of last summer traveling through France seeking out the farmhouses, châteaux and seaside villages of the past. BELOW: Stern on the beach at Mont-Saint-Michel.

ABOVE: "The gardens at Villandry reflect the influence of Italy on France," says Stern. "Balustrades, terraces and formal parterres furnish a substructure for the extension of the château into the garden."



NICK STERN

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There's a very modern palette at work in the oak-panelled library of the late nineteenth century Manhattan brownstone shown here. (The key clues to its modernity are the slightly off-center hues and the unexpected harmonies.) Yet all the elements—fabrics, wallcovering and carpet—have their design roots deep in the past and, more specifically, deep in a past that has been carefully nurtured, preserved and maintained.

Fitzhugh Border from a mug in Virginia's Woodlawn Plantation; *Normandy Tea Chest* wallcovering from the Woodrow Wilson House.



Preservationism—the knowledgeable and professional interest in maintaining the artifacts of America's historic past—is a relatively late-day phenomenon dating to the 1850's and Pamela Cunningham's determined efforts to "save" a rapidly deteriorating Mount Vernon. However, in recent years it has become an ever-more important and accelerating popular movement.



Oversize platter, a gift to President Wilson from the people of Normandy, basis for loveseat fabric, photo, opposite.

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In the inviting library designed by C. Dudley Brown & Associates of Washington, D.C. (Brown has served as a design consultant for the Trust), the main star is the loveseat, its glazed *Brittany Faience* chintz patterned with flora and fauna borrowed from a platter in the Woodrow Wilson House Museum in Washington; from there, too, are the *Chinese Strie* of the ottoman and the draperies and the *Normandy Tea Chest* wallcovering. The *Fitzhugh Border* comes from a mug at Virginia's Woodlawn Plantation. *Filoli Tapestry*, on the pull-up chair and *Casa Amesti*, the table cover, both derive from period documents in the California mansions after which they are named.

The needlepoint rug features petit point floral motifs surrounding the medallion and is a prime example of Schumacher's painstaking collection of needlepoint from all over the world; a number of the exclusive designs are interpreted from such Trust house museums as Cliveden in Philadelphia and Decatur House in Washington.

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An Architect's Impressions of France
continued from page 234



ABOVE: The 16th-century château of Chambord impressed Stern with its geometry and order and the medieval character of its multi-towered roofline. BELOW: The one contemporary project Stern visited was Ricardo Bofill's 1984 classically inspired housing project, Antigone, at Montpellier.

BELOW: Nick Stern at the abbey of Mont-Saint-Michel. BELOW RIGHT: The Arch of Tiberius, circa 30 B.C., at Orange. Of such Roman remains in Provence, Robert Stern says: "The classicism of Rome seems so wonderfully at home there in the dry, gray-green landscape of late summer."







how important it is to convey a sense of the harbor as outdoor urban theater, where the play is enacted not only in the water but along the broad quais under the sheltering sidewalk arcades and on the balconies above.

Honfleur had another lesson for me. One of the great design traditions we think of as uniquely American is, of course, the Shingle Style. But as Vincent Scully has told us, those late-nineteenth-century houses not only "recall colonial [American] practice in mass and detail" but also strains of English and French architecture. In Normandy and Brittany and even in the châteaux of the Loire, the sources of this style are everywhere: the round towers with pointed "candle snuffer" roofs; the tile-hung roofs and walls that suggest shingling; the elemental geometry of cone, sphere and cylinder. But particularly in Honfleur, with its shingle-covered, wood-framed buildings, did I feel a special kinship between the France of the Impressionists and the Newport and Marblehead of the generation of Winslow Homer and Childe Hassam.

One of the great sights of Normandy, of course, is Mont-Saint-Michel, the medieval abbey and village built on a rock, surrounded by water at high tide. I had never seen Mont-Saint-Michel before, and for this American it took an act of will not to see the island as a fabrication of Disney's. Disneyesque as well were the crowds, and the bustle in the narrow street with its souvenir shops and restaurants. But, of course, my ideal was a false one, was it not? It was I, and not Disney, who had the illusions about the past.

The tourist-trodden Mont-Saint-Michel is pretty much as it was in the Middle Ages; today's pilgrim is also in search of transcendent experience—only now it is this world's past and not the next world's future that

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An Architect's Impressions of France
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marshals our passions. Whether we buy a picture postcard or a piece of the true cross, most of us want a memento of our visit in the vain hope that the experience can be rendered permanent and tangible, that we can enrich our life in this world if not necessarily in the next.

Eventually Mont-Saint-Michel, crowds and all, had its way with Nick and me. Clambering up the main street, I had the feeling of being truly in the Middle Ages in a way I've almost never had before. Inescapably Disneyesque it may be, but this island fortress is also real and moving. And, of course, unlike Disneyland—a dream city in which the castle is unattainable—Mont-Saint-Michel has a very real abbey, where on a blustery gray day Nick and I found ourselves confronting a remarkable fusion of architecture and place. For today's traveler, Mont-Saint-Michel must be taken as a metaphor for the world as it was and is not, as we wish it had been and would become again.

From Mont-Saint-Michel Nick and I pressed on under clouded skies through Saint-Malo, through some lovely Normandy countryside and a corner of Brittany as we headed toward that endless source of visual and gustatory pleasure, the valley of the Loire. To a contemporary architect the châteaux, which developed into their present form mostly after 1500, are particularly fascinating because they represent a rediscovery and reuse of classical forms similar to the experiments that characterize architecture today.

In the sixteenth century, the Renaissance was just reaching France from Italy. François I brought Leonardo da Vinci to his court in the Loire Valley in 1516, and it was there that Leonardo died in 1519. The rich, disciplined language of architectural form based on the columnar orders—Doric, Ionic, Corinthian—and composed along lines of symmetry was adopted by the French as they turned many of their fortified castles into elegant country houses. That the château is part fortress, part villa, part medieval Gothic, part modern classical makes it a uniquely French contribution to architecture.

One of the most beguiling of the châteaux is Azay-le-Rideau (1518–29), half house, half boat at rest in a moat, which reflects the light along its stone surfaces and dematerializes its creamy mass. Chambord, on the other hand, is big and formidable—a child's vision of a castle made real. Chambord was begun circa 1519 for François I by the Italian architect Domenico da Cortona. Nick and I approached it at sunset, with its many turrets casting long summer shadows in the golden light. Chambord is at first glance all geometry and order. But on closer inspection, and especially after an hour spent on its roof, a counterpointing puckishness is revealed—that same wonderful sense of the absurd that transformed water spouts into gargoyles in the Gothic cathedrals of medieval France.

Particularly in Honfleur, with its shingle-covered buildings, did I feel a kinship between the France of the Impressionists and the Newport and Marblehead of Winslow Homer and Childe Hassam.

Chambord, like most of the other châteaux, was built to establish an image of royalty at leisure, a relatively new concept for a society only recently emerged from the puritani-

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Robert A. M. Stern
continued from page 240

cal constraints of medievalism. It's not surprising that when architect Richard Morris Hunt set out to create Biltmore House in North Carolina for George Washington Vanderbilt, he based it on the châteaux of the Loire. Hunt, who began the design of Biltmore House in 1888, got the château spirit quite right for a client who was distant enough from the source of his great wealth that he could take it for granted and enjoy it, yet was intelligent enough to realize the social obligations and responsibilities it entailed. At Biltmore and at Chambord, there is the same rational complexity and the same sense of noblesse oblige, the sense that the public rightly expects those who have money to have taste and use it to make the world more beautiful than they found it.

From the ripe summer of the Loire we headed southeast through the Dordogne, terra incognita to me but a must for Nick, who wanted to explore the prehistoric caves and the nearby wild valley known as the Gorges du Tarn. Caves bore me; on the other hand, Nick proclaimed "enough" as we cruised through innumerable picturesque farm villages and medieval hill towns. The hill towns are remarkable—not because they contain monuments, or even because they are so different from one another, but because they are so much of a type, a fusion of architecture and nature, building and landscape, that makes them seem almost one.

Villages such as Rocamadour and Conques of the Massif Central were a completely delightful surprise. Hitherto, I had had the fixed idea that hill towns were Italian, like San Gimignano, and that France was an affair of towns rising from flat plains, like Chartres. But as it turns out I'm about the only one who didn't know about the hill towns of the Massif Central. Surely all France, and a good deal of Germany and the United Kingdom, was in Rocamadour when we arrived to have a look.

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Robert A. M. Stern
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Conques, once on the pilgrimage route to Santiago de Compostela, nestles in a spectacular, very remote landscape. Its principal ornament, the Church of Sainte-Foy, is one of the most imposing small buildings I've ever seen—strong in its forms with a wonderful juxtaposition of roofs. Its beautifully ornamented façade calls every visitor to moral attention.

The last stretch of the journey took us to the Mediterranean and Provence. After the almost primordial splendors of Albi, which so inspired Louis Kahn, an ill-advised stop at Carcassonne seemed to me just so much hokum. Then on to Montpellier, whose nearest beachfront, La Grande-Motte, planned no doubt as a late-twentieth-century Rio, comes off more like Miami Beach—which is by no means all bad. We went to Montpellier to see the new town-within-a-town called Antigone, planned by the Spanish architect Ricardo Bofill. Breaking Nick's and my no-modernism/postmodernism pact, I wanted to see just this one contemporary project—and it was worth it.

In 1963 Bofill established his Taller de Arquitectura—a studio for architecture in Barcelona. Most of his work since 1979 has been in France, creating a series of "new towns" in which traditional urban form has been brilliantly adapted to late-twentieth-century conditions. His search for a usable past has taken him backward in time from the zany Gothicism of his immediate mentor, the Catalan Antonio Gaudí, through the medievalizing revivals of the French architect Viollet-le-Duc to the grand classicism of the French academy.

About his Antigone project, Bofill has said, "Today's city . . . must be conceived as an ensemble of neighborhoods where different activities take place, where housing, shops, offices, workshops, and public facilities are mixed in a continuous façade." Bofill's buildings at Antigone have classical colonnades along the central street area. In the spacious quatrefoil-

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ROCKRESORTS

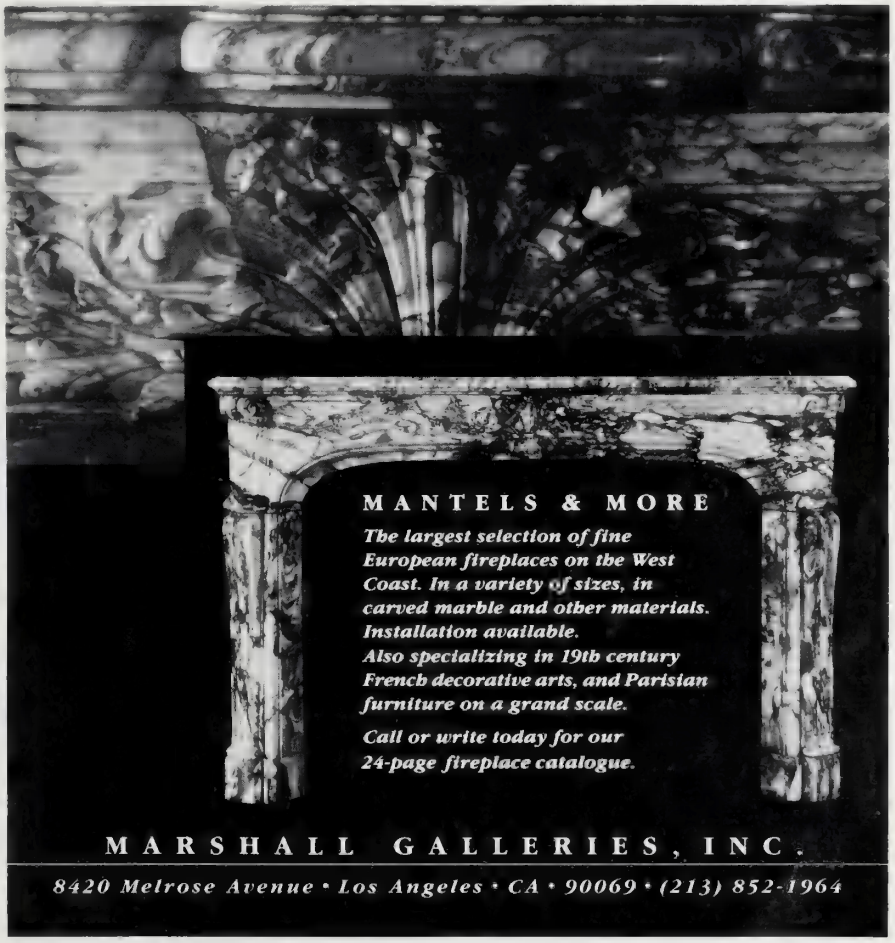


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Robert A. M. Stern
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shaped central plaza there are great projecting cornices jutting out to frame the blue Mediterranean sky. Bofill intended these to serve as the base of a dome, formed by the sky itself, and he got it right.

After so much intense architectural tourism, a few days in Provence seemed right. The classicism of Rome seems so wonderfully at home in the dry, gray-green landscape of late summer. How I love Orange, with its incredible triumphal arch and the ruins of a first-century B.C. theater. In Nîmes it was not so much the stiffly composed Maison Carrée, arguably the best-preserved building of the ancient world, that moved me but the Jardin de la Fontaine and the ruins of a temple of Diana. There, great vaults and a beautiful pool have been incorporated into an eighteenth-century garden that seemed intoxicating, a

The châteaux represent a reuse of classical forms similar to the experiments of architecture today.

delicate architectural fragrance of centuries-old Mediterranean culture. In Provence the ancient classicism of the theater and the arch seems the beginning of a story that Bofill's Antigone project takes up again after decades of neglect.

A brief stay in a still-empty Paris, where all the past—scraps of ancient buildings, the Gothic pile of Notre Dame, the lace-making of the squares and roundabouts and the Champs-Elysées itself, the superb renovation of the Hôtel Salé that houses the collection of Picasso's work—brought us back to the beginning in more ways than one: Nick to the great adventure of college, and I to reflect, yet again, on the power the past holds over us all, as standard-setter for the present and signpost to the future.□

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The Quality of Comfort

By Susan Mary Alsop

AT THE END OF a winter afternoon, Nancy Pierrepont is sitting in her drawing room in New Jersey, a delicate figure dressed in a cashmere sweater and tweed skirt, looking the very picture of a lady out of an Edith Wharton novel. In fact, she is a very up-to-date and successful New York decorator, bored to death with Edith Wharton's conventional views as expressed in *The Decoration of Houses*: "Proportion is the good breeding of architecture. It is that something, indefinable to the unprofessional eye, which gives repose and distinction to a room . . . in its effects as intangible as that all-pervading essence which the ancients called the soul."

Nancy Pierrepont understands Edith Wharton's concern with classical proportions, but is a bit more down-to-earth. For example, when talking about color, she says, "I prefer to stand with the painters as they mix. Most often we'll make about twenty sample boards to get it just the way we want it. And then we try it in the corners. Light changes everything—just as a wonderful chintz chosen in New York might look terrible when you get it up to the northern light of Maine. The best pink I ever saw was in a northern light, in the great hall of Glamis." (Glamis Castle in Scotland is the home of the Queen Mother's family, the Bowes-Lyons.) "They get it by mixing pig's blood with white paint," she continues. "Oh, I wish I had some pig's blood." For a moment the gentle blue eyes gleam with the passion of the true collector, and any sensible pig in New Jersey would best hightail it down the pike the next time Nancy Pierrepont plans a pink room.

Her clients have such familiar New York names as Auchincloss, Astor, Frelinghuysen, Frick, Phipps and Rockefeller, and there are a great many more from other parts of the country. She long ago established her guiding principle that the client's statement is what matters. "I think it's important not to carry one's own fetishes into other people's houses, so I present the best choices I can, then *they* make the decisions. I show ten or twenty chintzes and don't say which one I like the most. I think it's better to present a lot, steer them a bit and suggest alternatives if you don't happen to agree. But doing it their way often turns out better—I've learned a lot from my clients."

It amuses Nancy Pierrepont now and then to dress up a room just for one night. Before a big New York Public Library party last year, she was up on a high ladder, tools in



PHOTOGRAPHY BILLY CUNNINGHAM

"Many guests, lots of fires going, tea wherever one is," says Nancy Pierrepont of her own country style in her New Jersey farmhouse. West Highland terriers Pluck and Beans gather on and near a chaise she had as a child. Terra-cotta head by Lewis Iselin is of her son.



"Most everything in the library is from my husband's family home," she says, "and part of this furniture suite is in the Museum of the City of New York." Portrait by Henry Inman. An antique print of Venice decorates a lampshade. Fabric, Brunschwig & Fils.

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The Quality of Comfort
continued from page 250

hand, while her assistants, less agile but stronger than she, stood by in case the draperies, which weighed a hundred pounds each, should fall as Mrs. Pierrepont's dexterous fingers tweaked the tiebacks into place. But this "here today, gone tomorrow" fun is not what interests her most.

She especially enjoys working with young people. "The young have terribly good taste and much more sense of color than their elders. But it's interesting to see how rarely they want things changed. And when it comes to the division of estates, the big stuffed furniture is much more in demand than the pair of eighteenth-century French chairs. People seem to crave easy, tufted furniture."

Nancy Pierrepont was brought up in Washington, D.C., but her roots are southern. Her mother, Mrs. Joseph Weller, is a Virginian who became a well-known Washington decorator in the 1930s. (Both mother and daughter prefer the old-fashioned term to the modern appellation "interior designer.") Mrs. Weller has a marvelous propensity for the imaginative use of space, a gift she passed on to her daughter. Neither attended design school but learned the rules of the game through observation, reading, travel and a natural architectural instinct.



RIGHT: Favorite animal paintings in antique frames lean against a living room wall. BELOW: A living room for the Boyden Grays shows Nancy Pierrepont's more formal side as a decorator. "The wall color was taken from Baccarat wrapping paper," she says.



Nancy Pierrepont was certainly influenced by her mother's work in Washington, but becomes most emphatic when speaking of southern houses. "People live in those wonderful houses differently than in Long Island and other places," she says. "The houses are much more let go—nothing is tidied up for effect; dogs sit on the furniture. I like things a little bit askew, a bit disheveled, something wrong in a room."

By "wrong" she means a pair of old velvet draperies so shabby the fringe is all but falling off. She is crazy about old fabrics, and if she could she'd probably immerse every piece of the new fabrics her clients select in some sort of magic elixir to make them look used and loved. But if the look of old Virginia and Maryland houses is her ideal, she is also up on the very latest techniques of design and construction. Nothing fascinates her more, for instance, than the new methods of baffling sound that enable people to live comfortably in a second-floor apartment on a busy New York street.

What is a Nancy Pierrepont room and why do so many influential people want them? Like many creative artists, she can describe her own style only vaguely. "I do like several low chairs in every room, for children or even grownups to sit on," she says, "and a dog bed or basket, and a touch of black somewhere—it sets off the other colors. I stay away from too many rectangular lines, and try to have a large round table that people can gather around. One needs roundness in a room—that's why French furniture is often so good."

Sophistication, comfort and charm are always evident in a Nancy Pierrepont room. Taken with the lived-in quality and unstudied air of old southern houses, she is constantly fighting cold perfection. Perhaps she should be called a perfectionist who dislikes perfection.□


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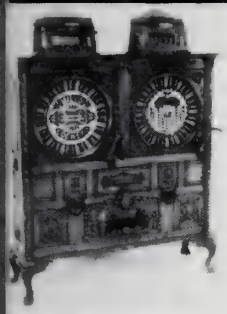
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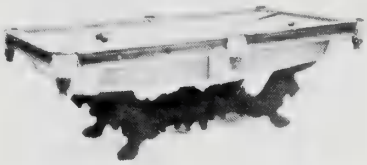
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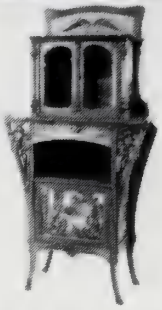
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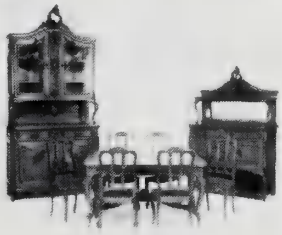
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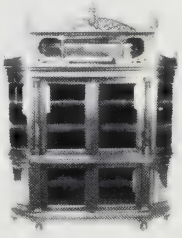
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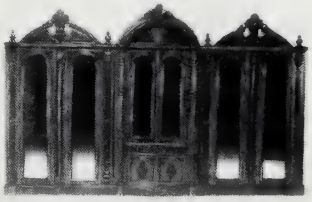
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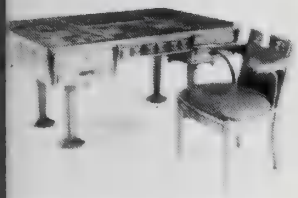
9 pc Oak Country French
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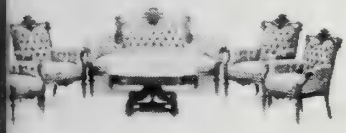
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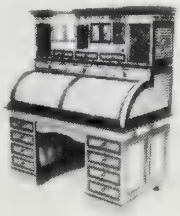
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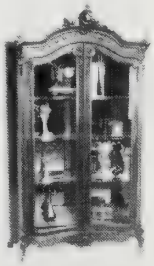
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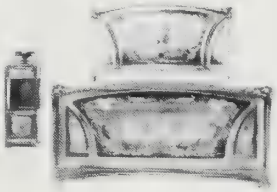
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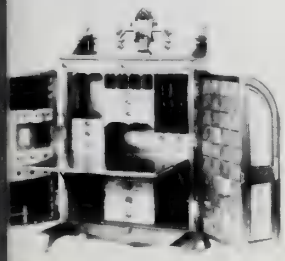


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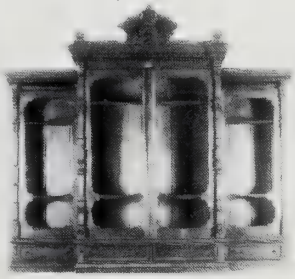


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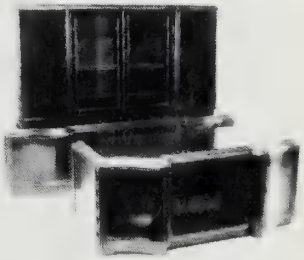
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The Rene di Rosas in Napa Valley

By Joan Chatfield-Taylor

EVEN IN SPRING, when the rolling California hills turn a strident green and the mustard flower and acacia burst into brilliant yellow bloom, the most eye-catching thing on art collector Rene di Rosa's land is a huge construction painted yellow, blue and a particularly luminous red.

The colors so efficiently attract the eye that one doesn't notice the abandoned quarry behind it. And that is exactly what Rene di Rosa intended when he created it. "When I bought the property, that quarry was the only scar," he says. "I think if you have a wart on your nose, you should wear a red hat." The concrete-and-steel construction, he points out, is one of the few objects on the place "in which I had a hand," and he adds self-deprecatingly, "It is not a work of art but a work of distraction."



PHOTOGRAPHY: RUSSELL MACMASTERS

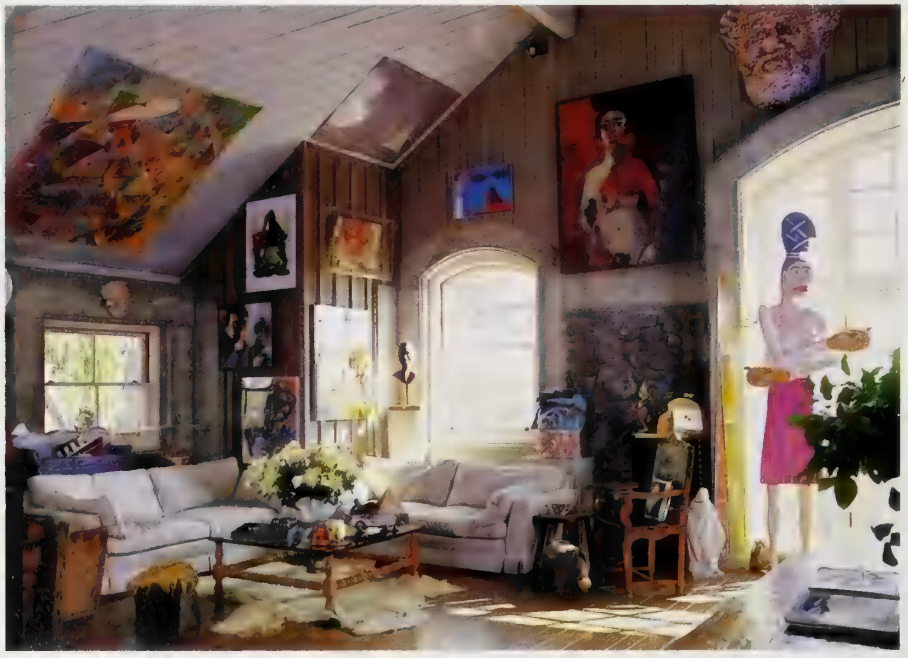
RIGHT: Rene and Veronica di Rosa share their Napa Valley house—a former winery—with a substantial collection of northern California art. Above the mantel, Robert Arneson's *Big Grape of Winery Lake* depicts di Rosa holding a "cosmic grape" with artists, from left, Robert Hudson, Arneson and William Wiley. On the ceiling, a painting by William Allan.

Rene di Rosa is one of California's most active art collectors, a fervent supporter of the artists of the San Francisco Bay area. At last count, some seven hundred works of art by over 270 artists fill his house and ornament its hillsides.

Dressed in worn jeans and a cap,



BELOW: A portal designed by Crosby, Thornton, Marshall & Associates for an architectural exhibit at the 1982 Venice Biennale bears the inscription *The Presence of the Past*. "To tweak a flamboyant past against a humble present," says di Rosa, "I installed the arch before a simple wooden stall." Inside the stall is a mud, straw and stick horse by Deborah Butterfield.



ABOVE: "This corner of our living room displays the work of many of our favorite Bay Area artists," says Mrs. di Rosa. Paintings include Hudson's *Untitled* on the ceiling, left, and Joan Brown's *Girl Standing*, between the windows, right. Painted wood figure at right is by John Buck.

Rene di Rosa looks the part of the full-time grape farmer he was until about a year ago. Son of an Italian diplomat, he was born in Boston and grew up on the East Coast. In youthfully romantic style, he went to Paris to write a novel but soon decided he was not a novelist. His next move was to San Francisco, where he took a job as a reporter. After five years of "innumerable parties," he borrowed the money to buy 460 acres in the

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The Rene di Rosas in Napa Valley
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Carneros region, in the southern Napa Valley, long before vineyards became fashionable.

"I wanted a relationship with the earth," he says today. "I knew nothing about vineyards and only a little bit about wine—because I drank it. There was only Louis Martini in the Carneros region at the time, but I knew that grapes had once been grown here and I figured they could be grown again."

The local farm adviser counseled against planting grapes. Di Rosa ignored his suggestion to open a campground and instead went off to the University of California at Davis to learn about viticulture. "I started planting, textbook in hand," says di Rosa, and his endeavor was a success. Over the next two decades he sold grapes to many of Napa's premium winemakers, resisting the temptation to make his own wine lest that activity take him away from his beloved land.

At the same time he was learning about wine, Rene di Rosa was discovering the local art scene. While at Davis he'd met many artists and had begun buying their work. "I didn't think of myself as a collector but as someone buying from friends, being supportive of young guys," he says.

The "young guys" included people like William Wiley, Jim Melchert and Robert Arneson. Di Rosa has remained loyal to them and to other California artists, and ninety percent of his collection is by Bay Area artists. "I'm supportive, I'm parochial. I'm supporting the art in the area in which I live, and I support the here and now," he says. The whimsical, irreverent quality of much northern California art clearly strikes a sympathetic chord in di Rosa, whose typewritten description of his collection includes such items as the fact that thirty-one of the artists represented have names beginning with the letter *B*.

"I like humor in art. I haven't the energy for angst in every picture," he declares. His favorite works include Richard Shaw's ceramic sofa with an ocean liner sinking into the pillows, and Peter Saul's *Soft Watch Descending a Staircase*, a witty sendup of both Dalí and Marcel Duchamp. He is also especially fond of Robert Hudson's painting of Joseph Beuys.

Some of the most unusual works have evolved from friendships between artists. Di Rosa points to works done by two artists working together, such as Robert Arneson and Roy De Forest, William Allan and William Wiley. "One of the things I particularly like about the art scene here is that artists have established a community," says di Rosa. His own place in that community is marked by an Arneson painting, *Big Grape of Winery Lake*, in which the collector is flanked by Arneson, Wiley and Hudson. The fact that many of his favorite artists felt alienated from the New York art establishment may also have appealed to di Rosa, who says, "I like swimming upstream."

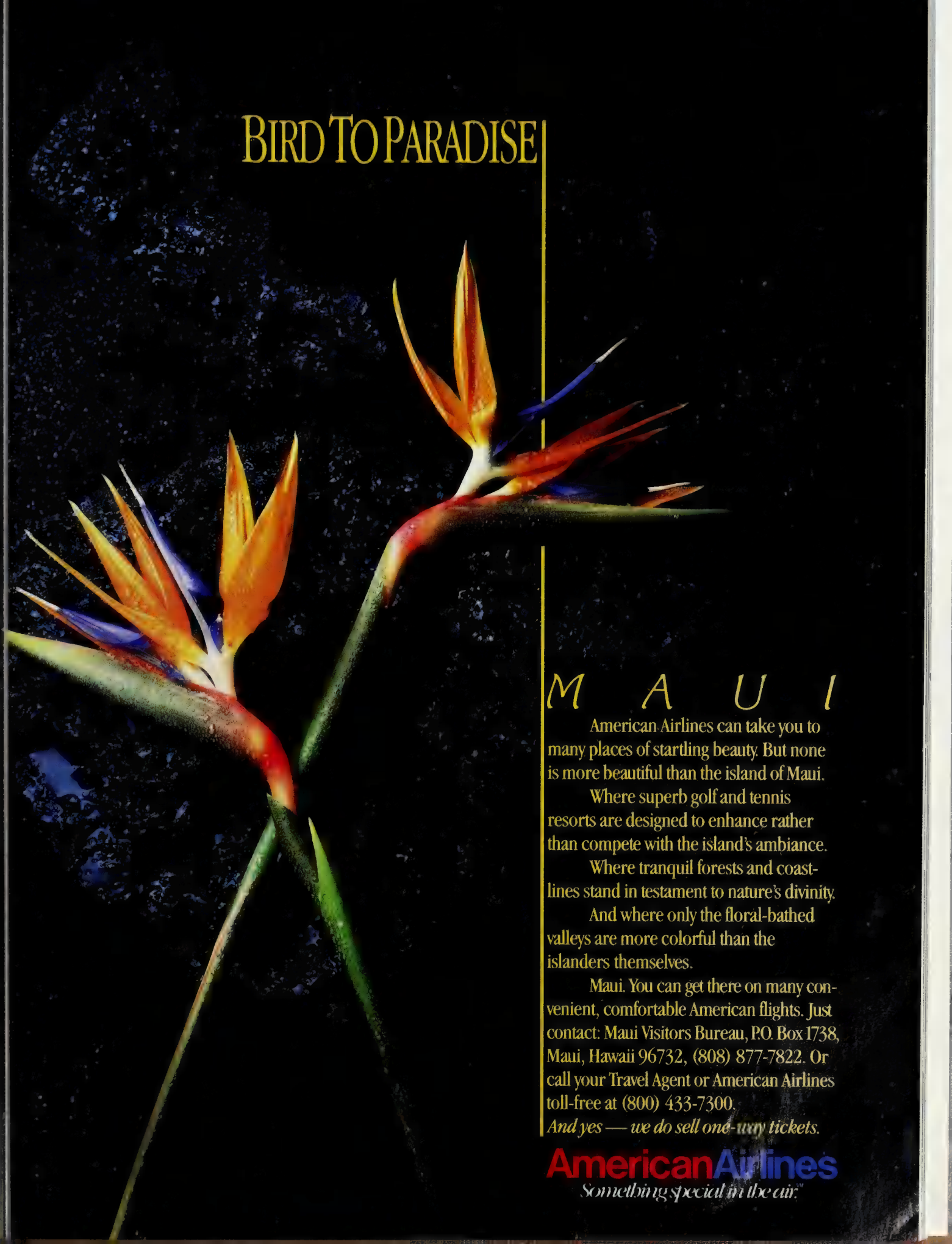
The stone house that di Rosa shares with his wife, Veronica, also an artist, is crammed literally to the roof with his purchases. Many years ago he ran out of conventional wall space and began hanging pictures on the sloping ceilings. The loft is full of paintings, and the basement is part wine cellar, part wondrous clutter of art,



JOHN VAUGHAN

In the cellar, David Best's 1975 *War Horse* is harnessed to an antique hearse. The head at right was part of an old saddle-store horse. "The metal ribbons vibrate loudly at the turn of a switch," says Rene di Rosa of Dennis Oppenheim's *Hand Tornado (Ground Tremor)*, 1983, in the foreground.

continued on page 266


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The Rene di Rosas in Napa Valley
continued from page 262

including lifesize, meticulously detailed horses by David Best.

Much of the art is displayed outside on the undulating hillsides. For di Rosa, the land and art are compatible phenomena that dramatize each other. He juxtaposes natural beauty and man-made artifice, blurs the line between the purely functional and the ornamental—and does it all with a taste for the unexpected.

A look at the tractors parked in the garage brings the realization that those great dark shapes draped over the hoods are immense peacocks, part of a flock of forty that got started because di Rosa felt sorry for a young peacock he saw at a local cattle auction. The peacocks share the lawns with a flock of geese—some descendants of the ones Louis Martini used to weed his vineyards.

Rene di Rosa also took a look at the lake that spreads below his house and decided it needed an island.

"I didn't have much money then," he recalls, "so I said to the man with the bulldozer, 'Build me a three-hundred-dollar island.' " Once three hundred dollars worth of earth had been moved, di Rosa drove down to southern California, bought some palm trees and had them lifted onto the island by crane. They now crowd the tiny fragment of land, their contorted trunks becoming a living sculpture that seems to float on the water.

After twenty-five years of balancing art and farming, art has finally taken over Rene di Rosa's life. He explains: "A year ago a friend said, 'Why not sell the vineyard and create an art environment here? I know someone who might be interested.' " The someone was Sam Bronfman II of Seagram Vintners, who bought 250 acres of di Rosa's vineyards.

"I have kept the house, the lake—and the money to do what I want," di Rosa declares.

What he wants is not only to continue to acquire Bay Area art but to make his collection available to the public. "My fantasy is of people visiting here, getting in a boat to cross the lake, disembarking below the house and entering it through a tunnel filled with statuary. There would be art in the water, under the water, in the sky, in the hills."

For the moment there are zoning problems to solve, since Napa Valley is reserved for agricultural use, but Rene di Rosa clearly sees more than wine in the valley's future. While he makes plans for his art, his wife is active in the project to rebuild the town of Napa's turn-of-the-century opera house.

"I think Napa Valley is just beginning to expand its scope," says Rene di Rosa. "We're looking toward the future when the Carneros region will be an area for people to visit not only to taste wine but to taste art."□

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Country Weaves, Pastoral Scenes

By Jeffrey Simpson



PHOTOGRAPHY: FELICIANO

Majolica, Stroheim & Romann's interpretation of a bargello sampler, is a cotton-and-rayon weave made in Italy. The flame-stitch pattern is used mainly for upholstery.



"A French provincial check was the inspiration for *Valreas*," says Brunschwig & Fils of the quilted cotton. "The unquilted version is perfect for draperies and slipcovers."

LIFE IN THE COUNTRY is a prerogative yearned for by harried city dwellers who envision sitting, each beneath his own vine and fig tree, watching the harvest ripen and the sun set—doubtless while sipping something cool. For those of us who want to have the right sense of life in any space—whether a small cottage parlor or just a city living room where we think country thoughts—there are fresh, strong fabrics this season that are a complete departure from the elaborate "chintz-y" polish of previous years.

Stroheim & Romann's long history includes designs adapted from document fabrics at Winterthur, as well as a British-inspired Stately Homes Collection shown three years ago. They have departed from that direction with fabrics that nonetheless retain a traditional—even country—feeling.

Heavily textured wovens have become increasingly popular, and Stroheim's *Majolica*, a shimmering cotton of zigzag stripes, is one that could bring the light of a golden summer day to an entire room. *Calvados*, a woven flame-stitch fabric named for the French apple brandy, has just the burning glow of that after-dinner delight and could make any room seem as cozy as a Norman parlor on an autumn evening.

Finally, stripes—as perennial as daisies but newly noticeable again this year—are seen at Stroheim in the Indian cotton *Tripura* and in another design called *Lagoon*. The latter looks like an updated version of the classic mattress ticking, an old favorite first taken out from under the covers and put onto walls and chairs by Ruby Ross Wood and Billy Baldwin.

Brunschwig & Fils's counterpart to the classic ticking look is a quilted,



Robert Allen introduces their 1987 collection of upholstery fabrics with *Stafford*. The jacquard weave's delicate design is based on a Chinese embroidery pattern.



Designed by a student of William Morris, *Michaelmas Daisy* from Arthur Sanderson & Sons is also available as a wallpaper. The firm owns the original Morris woodblocks.

continued on page 270

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AD/6/87

Country Weaves, Pastoral Scenes
continued from page 268



"Fou Sin means 'luck and good fortune' in Chinese," says Clarence House of their unglazed chintz, which highlights a popular late-19th-century variety of hydrangea.

two-color checked cotton by the name of *Valreas*, woven in France. It's almost like the tablecloth your grandmother put on the back-porch table, but the sophisticated check—most striking in black and cream—and the quilting make it just the ticket for a primitive wing chair counterpointing the pared-down elegance of a white-plastered country room.

Continuing in a similar vein, Brunschwig has a cotton-and-linen canvas with broadly spaced columns of stripes called *Agrigento Stripe*. The design is taken from an Indian prayer rug, but the material is known at the mill in Italy where it is woven as "donkey cloth."

Flowers recall the country in more decorative ways, of course, and Brunschwig's *New Anna Belle* spreads a stylized pattern of what may be carnations across a heavily woven ground in a design reminiscent of an Early American wall stencil.

One last Brunschwig contribution that cannot go unnoticed is their striking linen-and-cotton *Olivier Velvet*. Taken from a French design of the 1930s, this fabric is countrylike in its bold, warm texture, while its raised stripes and multicolored cubes give it a smart Déco feel.

Going along on the hayride, so to speak, of woven textures with a down-home look is the firm of Robert Allen. (Their new showroom—the size of a football field—is in New York's D & D Building, although their primary home is in Mansfield, Massachusetts.) Two new weaves, *Stillwater Blossom* and *Stillwater Americana*, are variations in color on the same striped pattern. A complete antidote to the formal chintzes and satins popular in previous years, these disciplined stripes seem to have been ruled and woven by New England spinsters of impeccable life and lineage. Robert Allen has also created one of the prettiest of flower patterns with *Stafford*—wildflowers and vines sprinkled as lightly across a woven field as they might be across a country meadow.

Departing from the woven fabrics, which are indeed pervasive this season, Arthur Sanderson & Sons, who opened their New York showroom with stylish restraint, continue to bring out more reproductions and adaptations of the William Morris designs that are their stock in trade. When William Morris set out to simplify the excesses created by Victorian technology, he did it in his life as well as in his work. James Lees-Milne, the English architectural historian, has recorded in his diaries a visit he made in 1942 to Kelmscott Manor, the country house created by Morris sixty years earlier: "The garden is divine, crammed with flowers wild and tangled, an enchanted orchard garden for there are fruit trees and a mulberry. . . . All the flowers are as Pre-Raphaelite as the house, being rosemary, orange-smelling lilies, lemon-smelling verbena."

A cluster of prints recreated from Morris, which Sanderson is newly



Depicting idyllic scenes of life in the French countryside, *Nanon* from Boussac of France was inspired by a traditional 18th-century toile de Jouy.

continued on page 272

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Country Weaves, Pastoral Scenes

continued from page 270

offering, are indeed "crammed with flowers wild and tangled" and "enchanted" in their look. *Willow, Bird and Anemone, Poppy* and *Michaelmas Daisy* are vintage Morris with the distinction that each complex design is offset by the print usually consisting of two colors at most. The exception is *Michaelmas Daisy,* designed by a student of Morris, in which russet-colored petals cluster around stems and leaves of gunmetal gray, all on a parchment background. In his designs William Morris created a world—interiors, furniture, fabric—and Sanderson's prints capture that world. They could be said to present an artist's secret vision, while the warm woven fabrics from the other houses confirm the viewer's already existing feelings about country life.

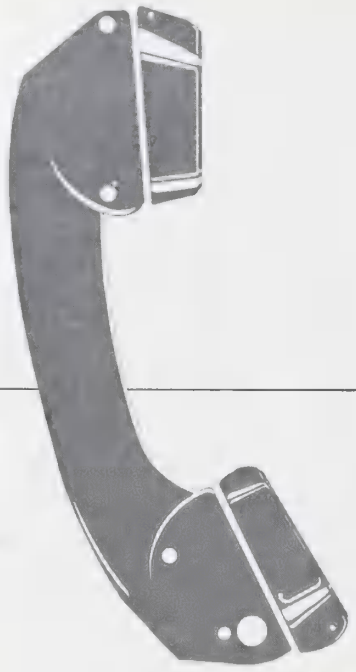
As far as pictures of country life go, among the most enduring are the eighteenth-century toiles de Jouy.

With their usual style, Clarence House offers some traditional fabrics with a pleasantly exaggerated flair. *Fou Sin* is an unglazed chintz in which large hydrangeas and small old-fashioned roses writhe and cluster lavishly on an ecru-colored background that looks as though it might have been dipped in tea. Its delicately preserved, not-quite-musty air brings back memories of country bedrooms with lavender-scented sheets and country drawing rooms with wide-planked pine floors.

Sezincote Bleu, another Clarence House offering, which *is* glazed, varies the familiar image of oversize foliage by showing it with a hard-edged outline. This is not the traditional chintz—this is like the garden of an intriguing Southern mansion, slightly sinister and gone to seed. Finally, in several colors but particularly appealing in green, is *Ulverston,* on which a diagonal pattern of small oak leaves with minuscule acorns is described against a background of stripes. This has the delicacy and artifice of a pastoral retreat conceived for nineteenth-century aristocrats. The design of *Ulverston* is deliberately small in scale—a picture of nature tamed in order to amuse.

As far as pictures of country life go, among the most enduring are the eighteenth-century toiles de Jouy—French prints depicting scenes of peasant life in a single color on a white background. Boussac of France, which has a more-than-sixty-year history in France, has maintained a unique relationship with the Musée de l'Impression sur Etoffes in Mulhouse. France Grand, Boussac's director of design, has obtained the right to reproduce many of its historic fabrics, including some of the toiles. Two recently released are *Nanon,* which shows scenes of peasants dancing by a mill while a ferryman and a fisherman ply their trades, and *Oscar,* a *toile zoölogique* showing scenes of animal life. *Oscar* is exotic but accurate: Monkeys perch, lions prowl, elephants ponder by riverbanks.

Boussac, like Brunschwig, has recently revived the work of Raoul Dufy, the French painter and designer who worked for Poiret, the great couturier. Boussac has released three Dufy designs made in 1928 for Poiret's decorating shop. *Les Ecailles, La Chasse* and *L'Exotique* are bold, simple prints (in the case of *La Chasse,* a highly stylized toile de Jouy) done in a uniform color on a canvas ground. The countryside pictured in *La Chasse* is a child's countryside—the foliage is outsize, the figures primitively drawn. But perhaps that is significant—for most people today, "the country" does not conjure up visions of tilling the earth and harvesting, or even overseeing such activities, but rather of living as a natural being in a private kingdom.□



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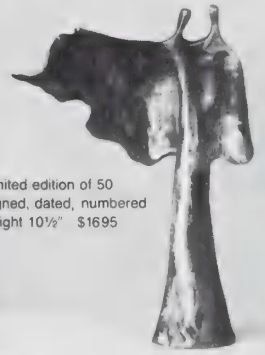
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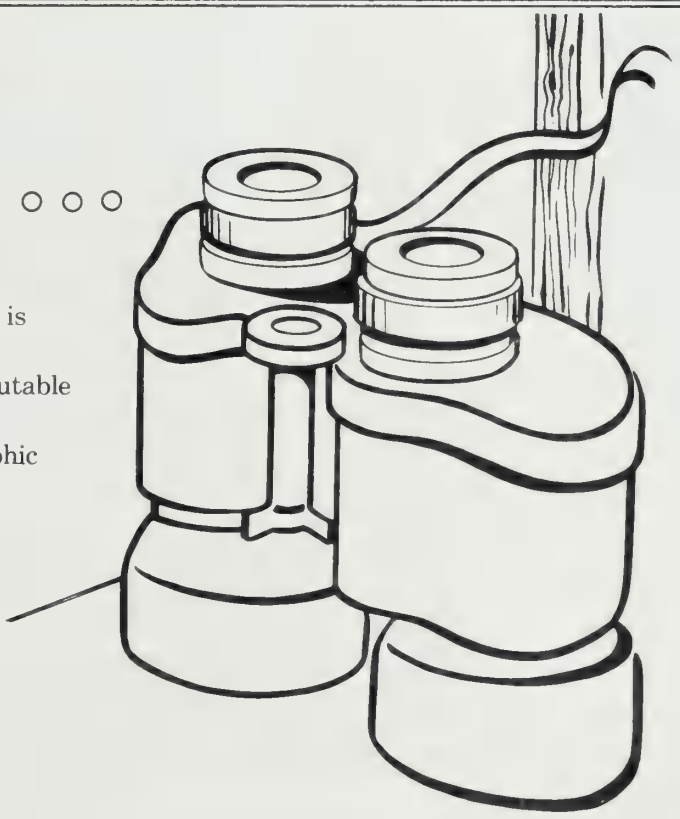
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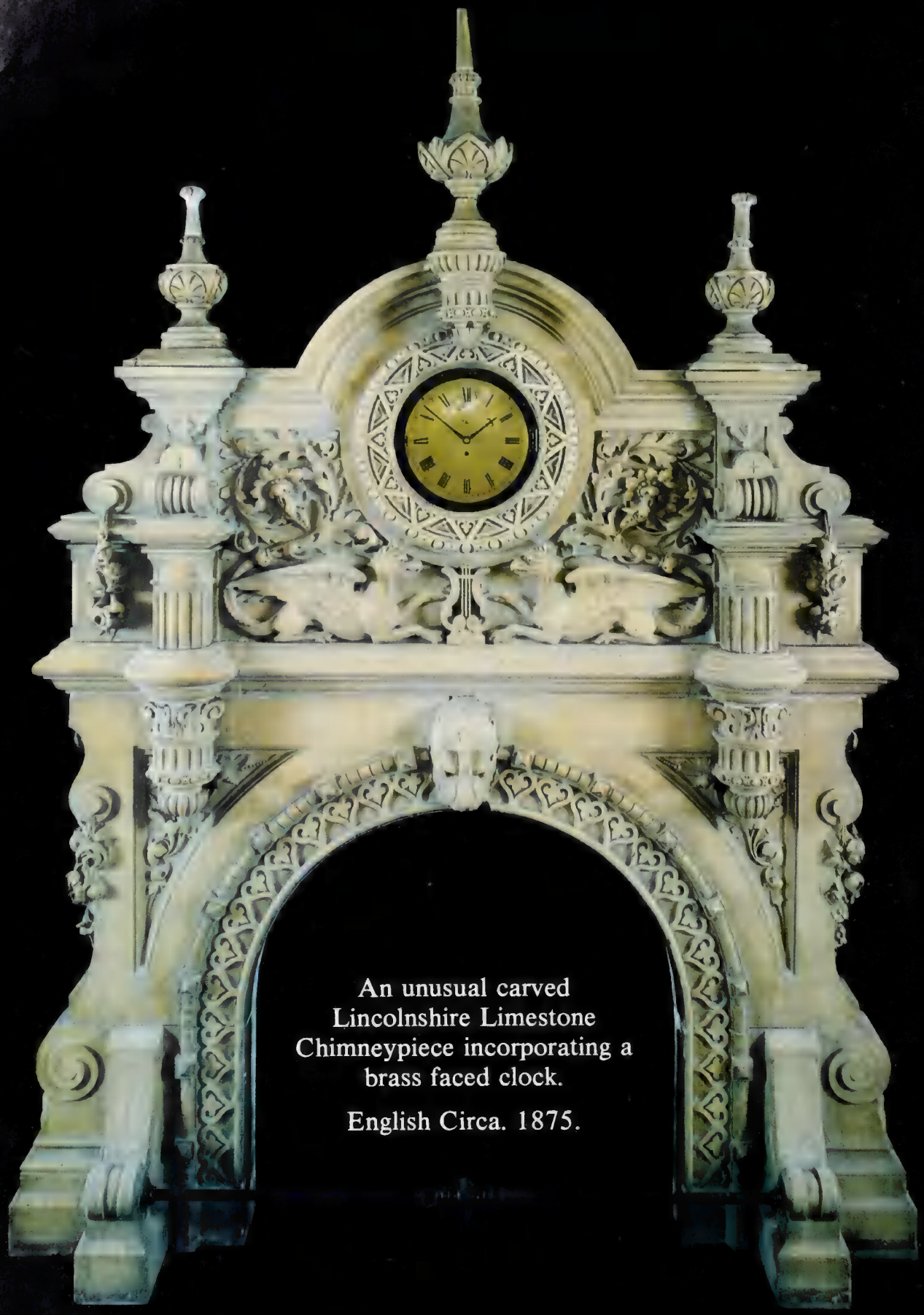
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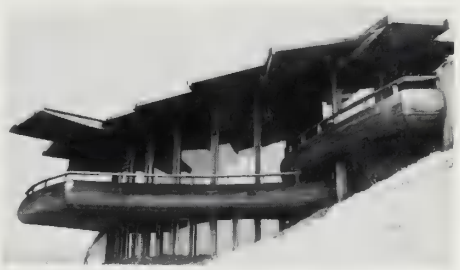
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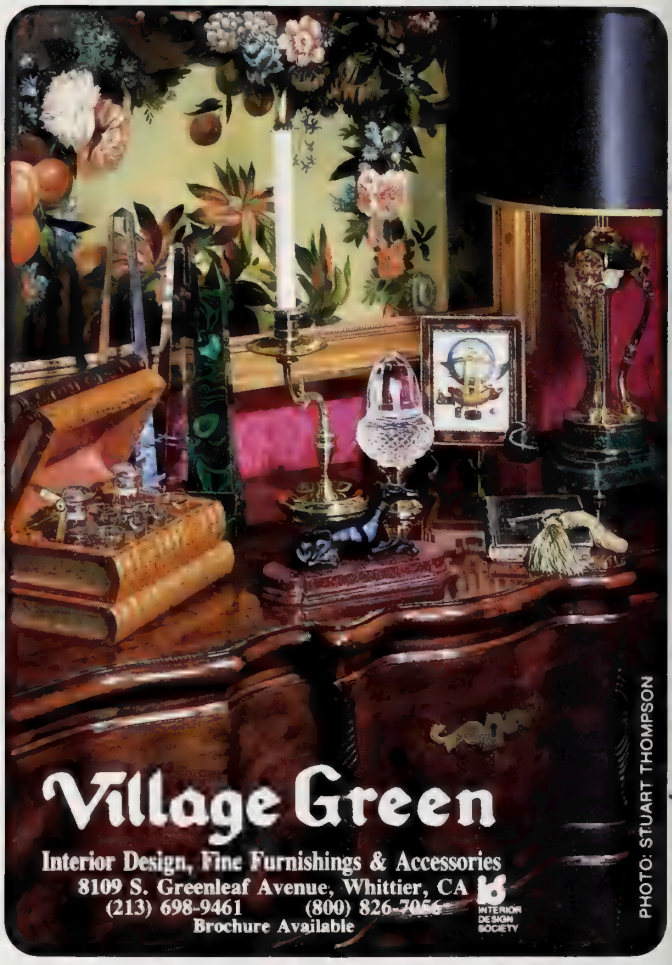


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